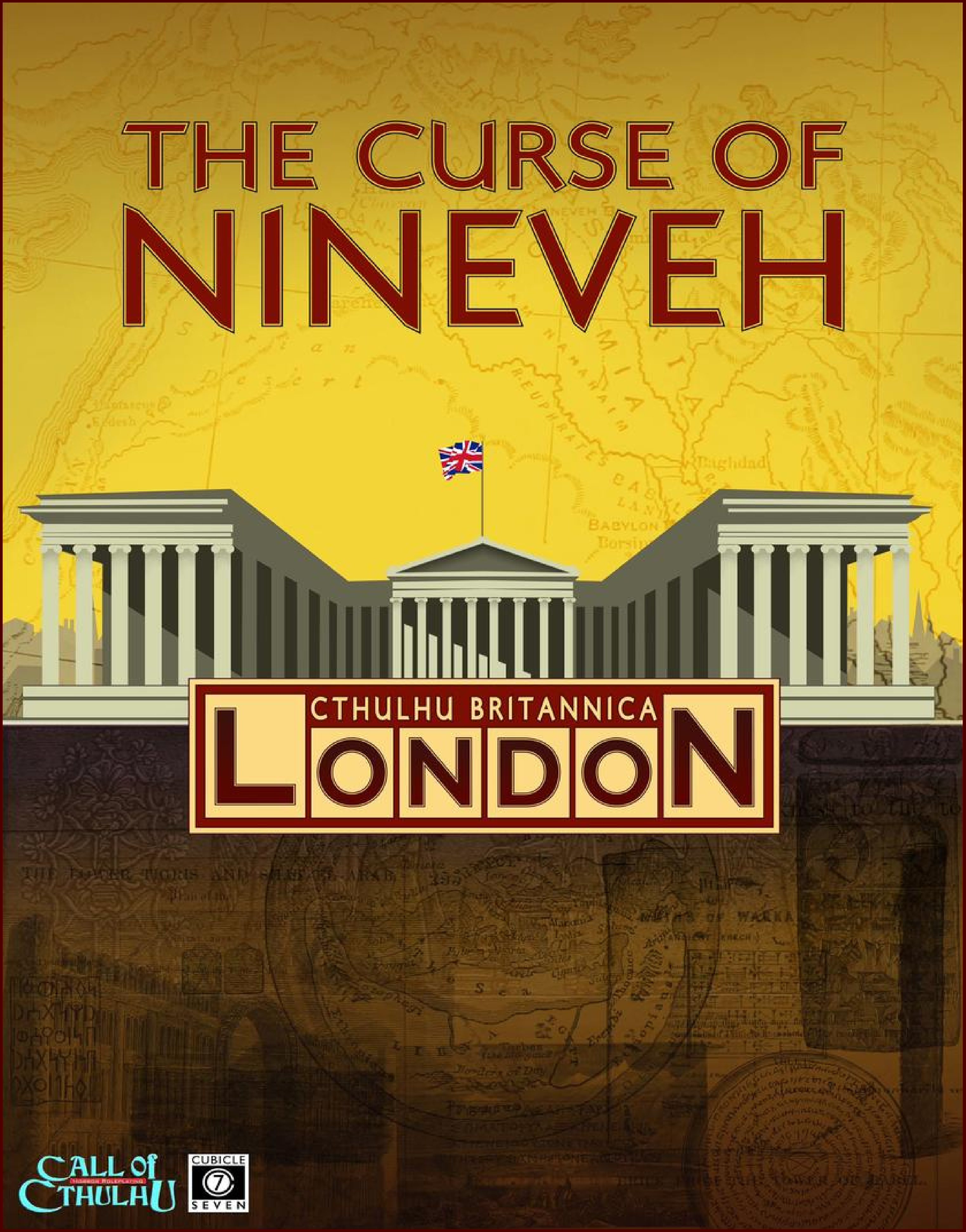
THE CURSE OF NINEVEH



CTHULHU BRITANNICA
LONDON

CALL OF CTHULHU
HORROR ROLEPLAYING
CUBICLE 7 SEVEN

THE CURSE OF NINEVEH

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No offence to anyone living or dead or to the inhabitants of any of these places is intended. Just as these stories have formed the basis for local folklore, so they are being used here as the basis around which to spin tales about the ancient horrors from the imagination of H. P. Lovecraft and those who have expanded upon his visions.

CONTENTS

Introduction 4
Background 4
Campaign Overview 8
Key Players 10
The Wentworth Club 17
Notable Characters of The Wentworth Club 19
Creating Investigators for the Campaign 22
Handouts 23

Chapter One: Ancient Echoes 24
Introduction 24
Running This Chapter 24
Threats 25
The Funeral Dinner of Lord Howard Brightman 27
The Statuette of Nabu Incarnate 33
Investigations at The Wentworth Club 34
The Police 35
Newspapers 37
Investigating Leonard William King 37
Investigating Neve Selcibuc's Lodgings 37
The Homes of The Deceased 39
Investigating the Thompson Expedition 41
Visiting the 1919 Expedition Survivors 46
Ebenezer Albright's Sweet Relics 49
Concluding the Chapter 51
Handouts 52

Chapter Two: That Which Was Broken 55
Introduction 55
Baletheus Ginger and The Ritual of Walking Darkness 55
Running This Chapter 59
Threats 60
Back to The Wentworth Club 61
Investigating the Break-Ins of Private Collectors 63
Investigating Other Break-ins and Assaults 69
Newspaper Research 72
Investigating The British Museum 72
Keeping Things Moving 79
A Race for the Tablets 86
Concluding the Chapter 90
Handouts 90

Chapter Three: Bedlam 93
Introduction 93
The Scrolls of Endless Shadow 93
Running This Chapter 94
Threats 95
Crime Scene Investigation 95
Bethlem Royal Hospital 98
Translating the Text 102
The Assassin 106
The Kidnap Plot 109
The Surgeon's Lair 114
Concluding the Chapter 118
Handouts 119

Chapter Four: The Watchers Below 121
Introduction 121
The Horn of Alû 121
Running This Chapter 124
Threats 125
The Auction 125
Murder on the Heath 132
The Funeral Dinner of Theodore Rayburn-Price 135
An Occult Soirée 135
Bailey, Finkle & Willoughby 137
The Construction of the Temple of Nabu 138
Back to Bedlam 141
Going Underground 141
Concluding the Chapter 145
Handouts 146

Chapter Five: Catland 147
Introduction 147
The Eye of Lamashtu 147
Running This Chapter 149
Threats 150
A Visitor to the Museum 150
Visiting Louis Wain 152
An Outing to Croydon 156
Mrs Lewis and her Feline Friends 158
Mr Church and the cats of Shadow 166
The Croydon and Sutton Cat Fanciers' Association 168
The Bleeding of the Dreamlands 170
Keeping things Moving 172
Concluding the Chapter 173
Handouts 174

Chapter Six: Rise of the King 175
Introduction 175
The Seal of Nabu 175
Running This Chapter 176
Threats 177
A Choice of Two Leads 179
The Burglary 180
An Evening of Terror at St Luke's Church 181
The Potter's Tale 183
The Antique Dealer's Tale 183
The Gyre Brothers 186
Calling on Delgado 188
Edwin Elphinstone's Home 191
The Royal Garden Party 193
The King Possessed 196
Concluding the Chapter 197
Handouts 198

Chapter Seven: For King and Country 199
Introduction 199
Running This Chapter 199
Threats 200
Garden Party Confrontation 201
Assault on the Palace 202
The Calm Before The Storm 205
The Ritual of Ascension 206
The Grand Ritual 208
Stopping Nabu 210
Concluding the Chapter 213

Appendices 214
Index 221

INTRODUCTION

In ancient times, when Nineveh fell, so too was a terrible evil banished. This evil, a god named Nabu with ambitions to rule humanity, was bound by the Children of Tranquillity into his former temple and buried beneath the sands. Two and a half thousand years later a group of archaeologists uncovered the Temple of Nabu and unleashed a terrible curse — the Curse of Nineveh!

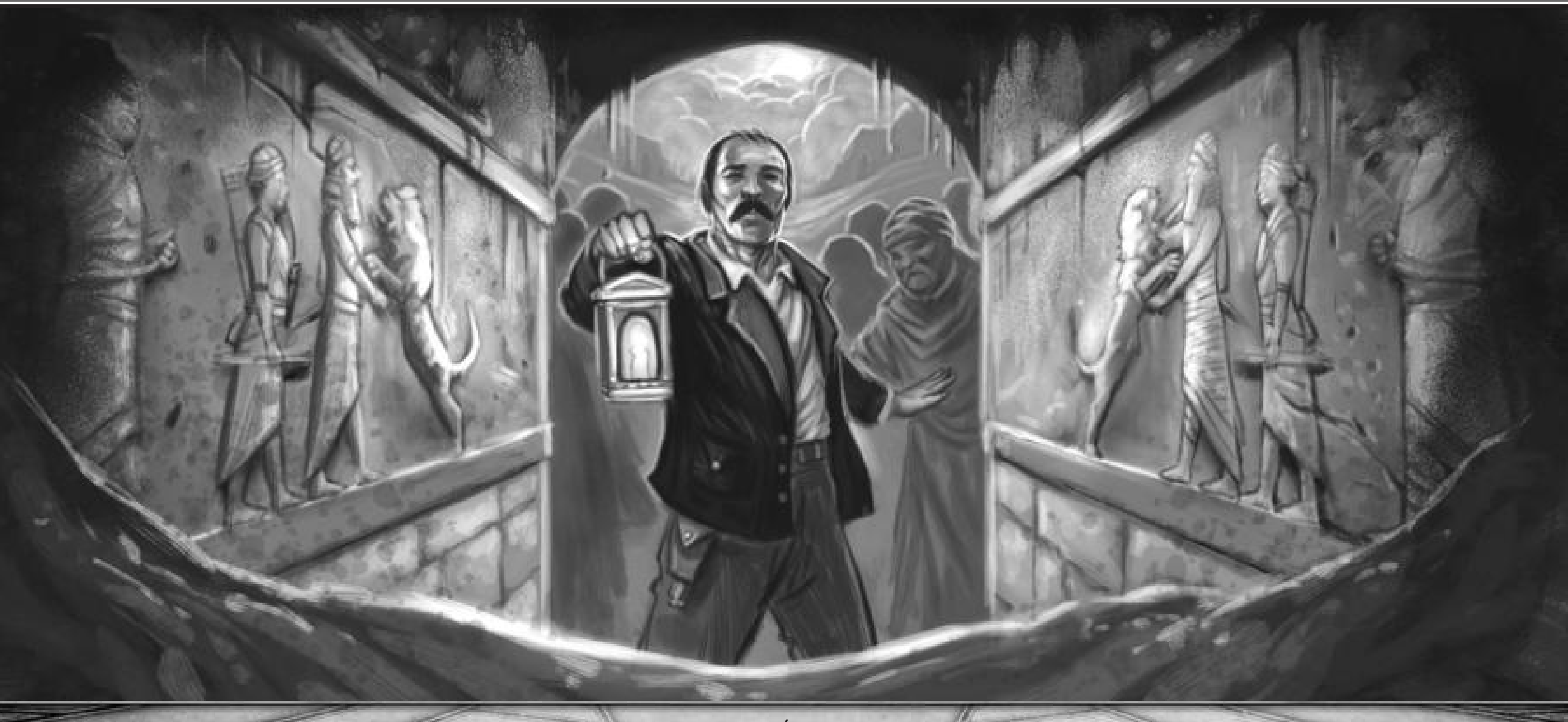
The Curse of Nineveh is a seven-part campaign set in London in 1925-26. It concerns the events surrounding the return of the expedition from Nineveh and the consequences of what they brought back from there. Each adventure is based around one of the artefacts found in the Temple of Nabu. The climax of the campaign sees the artefacts' true purpose revealed: to summon Nabu, an aspect of Yog-Sothoth, to possess King George V and manifest fully in London.

While you only need a copy of the *Call of Cthulhu* rulebook to play ***The Curse of Nineveh***, you will also find a number of other books handy as well. The ***Cthulhu Britannica: London*** box set contains invaluable background information on London in the 1920s, as well as plenty of advice for Keepers about running games set there. In addition, ***The Journal of Reginald Campbell Thompson*** and ***The Journal of Neve Selcibuc*** are two novellas that shed light on events preceding the start of the campaign, designed as in-game artefacts that might be found by investigators and read by players in the course of your game.

• BACKGROUND •

ANCIENT NINEVEH

Among the oldest, largest and most fabled of ancient cities was Nineveh, capital of the Assyrian Empire. Settled in 6000 BC, the city lay upon the junction of the Tigris and Khosr rivers, growing to become a major port centred between the Indian Ocean and Mediterranean Sea. By 3000 BC, Nineveh had also become an important religious site, with the worshippers of Ishtar, Goddess of fertility, love and war, and Nabu, god of writing and wisdom. Over many years the city prospered, gathering merchants, scholars, and priests to its bosom. Around 700 BC, the majesty and importance of Nineveh was at its height, with the city encompassing 1730 acres (approximately seven square kilometres). Bound within its walls were 18 canal systems, temples, centres of commerce



and over 100,000 inhabitants, making it one of the largest cities on Earth at that time.

All good things must end, and so too did Nineveh end. Following the death of its last, great king, Ashurbanipal, the Assyrian Empire unravelled in a series of civil wars. In 616 BC, Assyria was attacked by its former vassals, including the Chaldeans, Babylonians, Persians and Scythians, leading to the sacking of Nineveh in 612 BC. By 605 BC the great Assyrian Empire had ceased to be, its spoils shared between the Medes and Babylonians, and its secrets left to sands.

THE CULT OF NABU

Nabu is the Assyrian and Babylonian god of wisdom and writing. Originally, the deity came from Western Semitic traditions, and was believed to be the son of Marduk, patron god of Babylonia. Over time, Nabu's worship grew and he became an important deity in Assyrian life.

Nabu was the keeper of the Tablets of Destiny, in which the fate of mankind is recorded, and he oversaw the wisdom of man as well as the tool for the communication of wisdom, namely writing. His symbols are a clay writing tablet and a writing stylus, and he was often depicted as wearing a horned cap, riding on a winged dragon, with his hands clasped in the ancient gesture of wisdom. However, Nabu is merely the human-like vessel of another being, known to a small number of sorcerers and madmen by the name Yul'huthris. Yul'huthris is but an avatar, a splinter of a much older and far greater power, called Yog-Sothoth.

Yog-Sothoth resides coexistent with all time and space, yet also sits apart from time and space. Yul'huthris is that part of Yog-Sothoth that is able to transcend the physical realm, a portion manifest that holds the cosmic truth of existence. From the dawn of man, Yul'huthris has been worshipped as the power of life and death, although not always by his true name. The Aztec's called her Mictecacihuatl, lady of the dead, the Celts called him Donn, the Dark One, and the Greeks named him Thanatos, the spirit of mortality. Whatever the form, Yul'huthris became the personification of mankind's destiny: death.

Records state that Nineveh was sacked in 612 BC by invading forces. However, what is not told in the histories is the banishment and containment of Nabu, which took place as the city was being razed by the Babylonian invaders. As war crept across Assyria, there were some who had become aware of the true name of Nabu, and who foresaw a time when Yul'huthris would shed the skin of Nabu and walk amongst men, just as the Old Ones had once walked upon the Earth in primordial times. The priesthood of Nabu was growing ever stronger and it was feared that their lust for power and knowledge was leading them to attempt to open the "dark gate of wisdom," allowing them to call upon Nabu to reveal his true self and impart upon all mankind his gift of knowledge; namely death.

The revolt against Nabu was led by Abn-ashtu, a powerful sorcerer who gathered about him a secret group committed to thwarting Nabu's priesthood. His followers called themselves the Children of Tranquillity; as to withhold the truth of Nabu was to silence his priests so that they could not speak his true name aloud.

Ever watchful, the Children of Tranquillity gained word that the priesthood were preparing to unleash Yul'huthris in a ritual to take place within the great temple. Abn-ashtu and his followers flocked to the temple, where they fought with the priests to gain entry to the temple's inner sanctum and the ritual that was taking place within. Despite the deaths of many of his followers, Abn-ashtu and a handful of his Children made their way to the sanctum in time to see the high priest of Nabu crying out the ritual of summons. An earthly vessel had been prepared, a young man of the priesthood, who would welcome Yul'huthris to take his body so that the god might walk amongst men. As the ritual was reaching its climax, Abn-ashtu slit the throat of the vessel, placing himself in the space appointed instead. As the high priest finished the ritual, the essence of Yul'huthris was channelled into Abn-ashtu who, with his last remaining ounce of will, stabbed himself through the heart and thereby imprisoned Yul'huthris within his dead flesh. Overpowering the remaining priests, Abn-ashtu's followers completed a second ritual over their leader's corpse, which still pulsed and twitched with the alien power contained within. The second ritual bound Yul'huthris for eternity within Abn-ashtu's frame; as long as the Seal of Nabu remained unbroken, the god would be trapped in the corpse. While the city fell around them, the Children of Tranquillity mummified Abn-ashtu's body, then hid it deep in the Temple of Nabu within a sealed chamber guarded by all manner of powerful magicks.

And so, Yul'huthris has slept, condemned to spend eternity in the preserved earthly remains of a forgotten mummy, long buried under the sands of a lost city…

The Cult of Yul'huthris

It was long held that to speak the name Yul'huthris aloud was to court the anger of the god who, having the power to write the destiny of any man, could easily cut short the career of those foolish enough to name him. Thus his true name was lost to the ancients and rarely does the mention of Yul'huthris appear, save in long forgotten tablets of clay and the texts of ancient philosophers and students of the Mythos. Those who know his true name are few and solitary in their schemes.

The Tablets of Destiny

It is said that no man shall read the Tablets of Destiny lest "their eyes run from their sockets and their intellect diminish to darkness".

All that is known from human history is that the Tablets of Destiny were held by the Assyrian god, Nabu. Ancient tales speak of the god imparting certain "truths" to his most loyal worshippers, but as to what these consisted of remains a mystery. Speculation would suggest that truth, in this instance, might be seen as the reality of the cosmos, a cosmos shaped and wrought by the will of malignant, incomprehensible beings of impossible scope. The reality of the Mythos, where mankind is but a fleck of dust upon the stellar wind, a nothingness so irrelevant that its presence is but a cosmic accident or joke, a plaything for intellects so vast they are unimaginable.

UNVEILING NINEVEH

From the fall of the city in 612 BC it was not until some two thousand years later that man returned to delve into the shadows of Nineveh and recover the great store of learning that was to be found hidden under the centuries' old sand. In fact, prior to the 19th century, knowledge of Nineveh was little more than an historical fable, as unlike the ancient cities of Thebes and Persepolis, there were no great ruins to mark where the city had stood. And so, Nineveh and its secrets lay undisturbed and mostly forgotten.

All this was to change when, in 1842, Paul-Émile Botta, the French Consul General at Mosul, discovered the ruins of a building in Khorsabad (Northern Iraq) that turned out to be the royal palace of the Assyrian King Sargon II, who ruled the empire in 722 BC. Five years later, Sir Austen Henry Layard, an adventurous, young British gentleman, explored the discovered ruins, finding the lost palace of Sennacherib in 1847, as well as the library of Ashurbanipal containing some 22,000 cuneiform clay tablets.

Such great discoveries fuelled the desires of others who too wished to discover the secrets of the ancients and make a name for themselves in the annuals of the great explorers and archaeologists. Two such men where Leonard William King and Reginald Campbell Thompson, who together led an expedition to Nineveh in 1903. Their focus was directed to searching for the lost Temple of Nabu, where legends told of a vast library of knowledge. Unfortunately, King and Thompson were unsuccessful in discovering the temple, and the great library was never found. Or so said their reports and the newspaper articles on their return to England in 1905…

Thompson's Journal

The tale of Reginald Campbell Thompson's second expedition to Nineveh is told in a separate book, ***The Journal of Reginald Campbell Thompson***. While the information found in the journal are summarised elsewhere in ***The Curse of Nineveh***, Keeper's are recommended to pick up a copy of ***The Journal of Reginald Campbell Thompson*** as it not only makes for interesting and enlightening reading, but it can also be used as a handout to give the players.

THE CAMPBELL THOMPSON EXPEDITION

In 1903, just as Reginald Campbell Thompson and Leonard William King were in the final stages of their archaeological dig at Kuyunjik (Nineveh) they uncovered a major doorway that they believed led directly into the fabled Temple of Nabu. Whilst high with excitement, they realised that they did not have sufficient time or resources to open the door and explore the temple within. Together they hid the doorway and made a solemn pact to keep their discovery secret. One day they would return and the treasures of the Temple of Nabu would be theirs.

By 1919 the pair had secured funding and the backing of the British Museum to hold another dig at Nineveh. The archaeologists were going for only one thing: to finally open the Temple of Nabu and recover its riches for the British Museum. The new dig was never reported in the press, it was a secret known only to a few at the British Museum and to some private investors. Secrecy was important: firstly, British-Iraqi relations were poor and Thompson and King believed the Iraqi people might view the expedition as "plunderers" sent to steal away their country's heritage (see **British-Iraq Relations in the Early 20th Century**, right); secondly, any publicity around the dig's intentions to find the Temple of Nabu would tip-off others, who might feasibly descend upon Nineveh before Thompson could arrive there. The risk of either of these outcomes was considered too high and neither could be allowed to jeopardise the goal of securing the Temple of Nabu and its lost treasures for the British Museum.

Tragedy was to strike before the expedition could leave England. King became unwell, dying suddenly in his hotel room. Despite the loss of his partner, Thompson would not be denied his dream and so continued on with the expedition with all haste.

Arriving at Nineveh, Thompson made straight for the doorway he and King had discovered previously. Fortunately, no one else had discovered the temple's entrance in the intervening years. It was ripe for the picking. Over the course of the following weeks the Temple of Nabu was opened and its contents appraised and removed. The archaeologists also found their way in to the Royal Library and spent days removing thousands of cuneiform tablets, all to be taken to the British Museum.

However, with Thompson's success, a dark shadow fell across the expedition. Expedition members and hired workers began to fall prey to a series of accidents, each seemingly to grow in severity. It was not long before there were deaths. Hostile locals (who were, in fact, the Children of Tranquillity), who at first simply watched the expedition, turned to attacking it. Excavators took to working in pairs and guards were posted to prevent further night-time assaults, such as the one that had left two archaeologists dead from hideous knife wounds. Some of the workers ran away and there was talk of a curse. One archaeologist, Simon Pritchard, had to be removed to a hospital after he appeared to succumb to madness. The catalogue of misfortune was long, yet despite the "curse", the work of packing and shipping the various tablets, statuettes and other relics continued. Once the temple and Royal Library had been cleared, Thompson directed the workers to remove the stones of the Temple of Nabu itself, one by one. Each was carefully packed and sent to England with the intention of recreating the temple at the British Museum, in the new Assyrian Saloon to be constructed specially in the museum's west wing. Eventually the work was completed and the unearthed treasures were taken to England, to the British Museum for study, cataloguing and display. The expedition members each went their own way, with Thompson personally overseeing the work at the British Museum.

British-Iraq Relations in the Early 20th Century

After the Great War, Britain was awarded a mandate for Mesopotamia (Iraq). The former Ottoman officials were removed and a British administration took control. These events led the local populace to fear that Britain would make the region a full part of the British Empire and resentment began to grow. New land ownership laws and new taxes only served to heighten the tension.

In the summer of 1920 the Iraqi Revolt took place. Beginning in Baghdad, mass demonstrations rallied against the British occupation, gathering momentum as the outpouring of anger reached the tribal regions of the middle and lower Euphrates. By the end of October the British had essentially crushed the revolt, although sporadic outbursts continued on into 1922.

With an estimated 6000 to 10,000 Iraqis and around 500 British and Indian soldiers killed, and a cost of £40 million to the government, British officials were inclined to radically redesign their strategy. The new Colonial Secretary, Winston Churchill, called for a conference in Cairo, with the intention of replacing the administration with a new one. The decision was made to install former officials who were friendly to the British government.

The regime change led to more peaceful relations, however it was clear that Iraqi nationalism was something that could not easily be ignored. The wilful plunder of Iraqi treasures could potentially ignite further unrest, and so more covert archaeology was called for.

THE CURSE OF NINEVEH

The expedition brought back thousands of artefacts found within the Temple of Nabu and the Royal Library, but in so doing they awoke the Curse of Nineveh. The curse is multifaceted, each bringing its own dangers.

Firstly, there are the Children of Tranquillity who have watched over Nineveh for centuries. They are one facet of the curse. The Children understand the danger presented by certain artefacts which, when utilised for specific purposes, can allow the unfettered incarnation of Nabu (otherwise known as Yul'huthris) to be released. Such an event would bring death and horror to the world and herald dark days for humanity. Each generation of the Children have sworn the same oath to protect the Temple of Nabu and its contents in order to ensure that no man would have the means to release Nabu.

The Children of Tranquillity failed to prevent Thompson from emptying Nineveh of certain artefacts and so they have come to London with the intention of retrieving the artefacts that can cause the release of Nabu. Not content with merely repossessing the artefacts, the Children feel they must send a message to any who would meddle with the secrets of Nineveh. Such messages can take many forms, including the use of murder as divine retribution. In general, the Children do not discriminate; anyone who chanced to possess or work with the artefacts of Nabu are potential targets. At the same time, the Children are not hasty. Their mission is millennia old and they are prepared to play the long game, seeking out those they consider as "interlopers" and watching them, waiting for the most opportune moment to strike; be it to stealthily retrieve a relic, to threaten and scare, or to murder. Of course hot-headed youth sometimes takes precedence over age and wisdom. The Children are comprised of men of all ages and sometimes younger, more rash acolytes might rush to use strong-arm tactics and violence.

The second facet of the Curse is contained in the artefacts themselves. Certain relics from the Nineveh site have specific properties, each of which could be considered a curse. When brought forth from the temple, these artefacts serve to allow the release of Nabu. This group of artefacts are collectively called the "Elements of Release." When gathered together, the Elements of Release form part of a ritual to free Nabu, the Ritual of Ascension (as detailed on pg. 206).

Each of the first six chapters of ***The Curse of Nineveh*** campaign present one of these six artefacts, each bringing its own form of curse to bear upon the unwitting. The final chapter concerns the Ritual of Ascension itself.

Artefact	**Chapter**
The Statuette of Nabu Incarnate	1: Ancient Echoes
Two pairs of cuneiform tablets containing the rituals of *The Walking Darkness* and *Blood and Light*	2: That Which Was Broken
Scrolls of Endless Shadow	3: Bedlam
Horn of Alu	4: The Watchers Below
The Eye of Lamashtu	5: Catland, Sometimes Called Pussydom
The Seal of Nabu	6: Rise of the King

• CAMPAIGN OVERVIEW •

The Curse of Nineveh is a seven-part campaign set in London. Each adventure has at its heart one of the Elements of Release. The climax of the campaign sees the artefacts' true purpose revealed: to summon Nabu, an aspect of Yog-Sothoth, to possess the King and manifest fully in London.

In **Chapter 1: Ancient Echoes**, the investigators are asked by their patron, Theodore Rayburn-Price, to investigate a murder and the mysterious "Curse of Nineveh."

In **Chapter 2: That Which Was Broken**, the investigators look into a series of unexplainable thefts of antiquities, and discover a thief who has used an artefact to turn himself into a walking shadow.

In **Chapter 3: Bedlam**, the investigators learn of an inmate at Royal Bethlem Hospital who has strange, cuneiform script carved into his very skin, script that he had been translating from the Temple of Nabu.

In **Chapter 4: The Watchers Below**, the investigators' patron is killed by a supernatural monster that once guarded the Temple of Nabu. They also cross paths with the mysterious Children of Tranquillity, who seek the artefacts at any cost.

In **Chapter 5: Catland, Sometimes Called Pussydom**, an artefact has fallen into the wrong hands and has escalated a petty squabble amongst a group of cat fanciers into murder, theft and worse.

In **Chapter 6: Rise of the King**, Nabu possesses a new host with the help of his high priest, and sets his eyes on the King himself!

In **Chapter 7: For King and Country**, the King has been possessed by Nabu, who wishes to enact a ritual to allow him to fully manifest in London.

CAMPAIGN TIMELINE

6000 BC — Nineveh is settled.

700 BC — Nineveh at its height.

616 BC — Nineveh attacked by an alliance of its former vassals.

612 BC — Nineveh sacked. Nabu's ritual of ascension is halted by the Children of Tranquillity. Yul'huthris is sealed within the corpse of their leader, Abn-ashtu, and imprisoned for eternity in the Temple of Nabu.

605 BC — the Assyrian Empire is at an end.

AD 1842 — Paul-Émile Botta discovers the ruins of the royal palace of King Sargon II in Khorsabad.

1847 — Sir Austen Henry Layard explores the ruins and finds the lost palace of Sennacherib and the library of Ashurbanipal.

1903 — Leonard William King and Reginald Campbell Thompson lead their first expedition to Nineveh. They find the Temple of Nabu but are unable to excavate it.

1905 — King and Thompson return to England, but keep the true extent of what they found a secret.

1919
August — Leonard William King dies in his hotel room.

September — Reginald Campbell Thompson returns to Nineveh and excavates the Temple of Nabu, disturbing the slumber of Nabu and earning the ire of the Children of Tranquillity.

October — Edwin Elphinstone learns of Nabu via automatic writing. He becomes his self-appointed high priest.

1920
The Iraqi Revolt takes place against British occupation. The operations of the Children of Tranquillity are thrown into disarray allowing Thompson to escape. Thompson and the survivors of his expedition return to England, bringing much of the excavated remains back to the British Museum.

1924
Elphinstone strikes up a friendship with an occultist named Aloysius Delgado, and encourages him in his mistaken beliefs that he is an Assyrian King reborn.

The artist Louis Wain is incarcerated in Royal Bethlem Hospital.

1925
June — Work commences on extending the west wing of the British Museum and on the reconstruction of the Temple of Nabu. First items stolen from the British Museum; some of which are sold to Baletheus Ginger. Later that month the Children of Tranquillity arrive in London.

24th June — Lord Howard Brightman is murdered by the Children of Tranquillity.

8th July — Archie Glossop is murdered at the British Museum by two of Delgado's men.

9th July — The funeral dinner of Lord Howard Brightman is held at the Wentworth Club. Theodore Rayburn-Price approaches the investigators and the campaign begins (**Chapter 1: Ancient Echoes**).

4th October — Baletheus Ginger performs the *Ritual of the Walking Darkness*. Soon after, realising his mistake, he begins a desperate search for the ritual that will reverse it (**Chapter 2: That Which Was Broken**).

7th December — Willard Puncheon mistranslates the Scrolls of Endless Shadow and they are transcribed upon his skin. He is driven mad and incarcerated in Bethlem (**Chapter 3: Bedlam**).

Louis Wain strikes up a friendship with his roommate, Willard Puncheon. He learns of the Eye of Lamashtu and tells Edith Lewis of it.

1926
February — A number of artefacts from Nineveh are put up for auction, including the Horn of Alû. The winner of the auction, Theodore Rayburn-Price, is killed by the Avatar of Alu. The Children of Tranquillity attempt to break into the vaults of the British Museum (**Chapter 4: The Watchers Beneath**).

March — At the behest of Edith Lewis, Thomas Mountford steals the Eye of Lamashtu from the British Museum. Two of the Children of Tranquillity are killed by otherworldly cats.

May — War breaks out on the streets of Croydon amongst the members of the Croydon and Sutton Cat Fanciers' Association. (**Chapter 5: Catland, Sometimes Called Pussydom**).

7th June — The Seal of Nabu is reactivated by Edwin Elphinstone.

9th June — Nabu possesses Aloysius Delgado (**Chapter 6: Rise of the King**).

16th June — Garden Party at Buckingham Palace. Nabu possesses King George V.

July — Anticipated grand opening of the Temple of Nabu. Unless stopped, Nabu conducts his Ritual of Ascension and Yul'huthris manifests fully in central London (**Chapter 7: For King and Country**).

• KEY PLAYERS •

The following characters play a key role in The Curse of Nineveh campaign. A complete list of every named character in the campaign can be found on pg. 214.

Reginald Campbell Thompson: Antiquarian and explorer who discovered the ruins of Nineveh and excavated the Temple of Nabu, thereby bringing the curse back to London.

Nabu: God of writing and knowledge, keeper of the Tablets of Destiny. Aspect of Yul'huthris, who in turn is a splinter of Yog-Sothoth.

Aloysius Delgado: Criminal mastermind and occultist, who believes he is a King of Nineveh reborn. He's not. See below for more on his motives and plans.

Edwin Elphinstone: Self-appointed high priest of Nabu. Plans to use Delgado to unwittingly summon Nabu to London. See pg. 12 for more on his motives and plans.

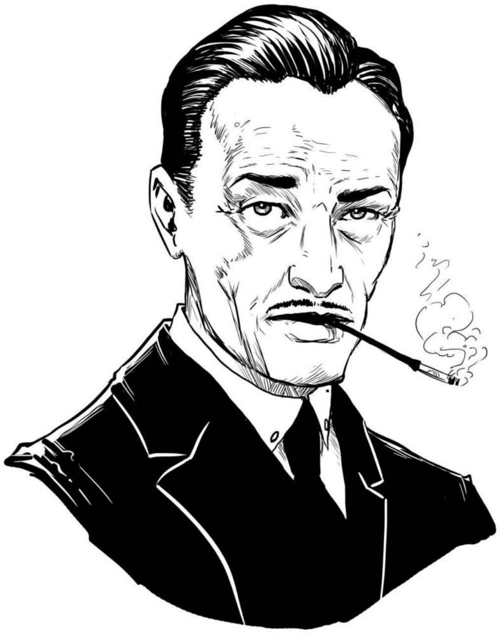
The Children of Tranquillity: A cult of middle-eastern zealots whose sole purpose is to prevent Nabu's return. See pg. 16 for more on their motives and plans.

King George V: King of the United Kingdom and target for Nabu's possession.

Theodore Rayburn-Price: Wealthy patron and member of the Wentworth Club. Involves the investigators in the campaign.

ALOYSIUS DELGADO

Aloysius Delgado is a kingpin of crime. From his exclusive Belgravia address, he presents himself as a dabbler in the occult, a lover of the arts and a charismatic dilettante. In fact, he is the owner of a vast consortium of businesses, and runs more than a third of the protection rackets and contraband black market in London.



In the case of Aloysius, it might be said that the proverb "the devil makes work for idle hands" has become a reality. Every man must fill the minutes of his day somehow, and when not engaged in his business Aloysius has taken to more esoteric pursuits. He developed an interest in the occult. He consulted with psychics and mediums. His desire to believe paved the way for him being deceived by the clairvoyant Edwin Elphinstone.

Aloysius was persuaded that in a past life he had been a king of ancient Nineveh. As a wealthy Londoner with an inflated opinion of his own importance, it made complete sense to Aloysius that he had royal blood. Not only did the blood of kings flow in his veins, Edwin told him, but that very same heritage entitled him to wealth, power and immortality — all he had to do was cast a ritual and all this would be his. Was it not his birthright?

First Impressions: A well-dressed gentleman with perfectly coiffed hair. He relies very much on his valet, Odie, to sort out his appearance. He often sports a silver-headed cane in one hand and a cigarette holder in the other.

Secrets & Goals: To prove himself to be a great man of the world. He believes himself to be Ashurbanipal, greatest King of Nineveh, reborn.

Playing Aloysius: When engaged by anyone of a lower class, Aloysius has a tendency to focus more on his cigarette holder than he does on them.

Delgado's Thugs

STR 70 CON 60 SIZ 70 INT 45
POW 40 DEX 50 APP 35 EDU 30
HP 13 Move 8 DB +1D4 Build 1
Sanity: 40

Brawl 60% (30/12), damage 1D3 + 1D4 (brass knuckles +1)
Cosh 60% (30/12), damage 1D8 + 1D4
Hatchet 60% (30/12), damage 1D6 + 1D4
Dodge 25% (12/5)

Skills: Climb 40%, Drive Auto 40%, Intimidate 50%, Jump 30%, Listen 40%, Locksmith 30%, Spot Hidden 30%, Stealth 40%, Throw 40%.

Aloysius Delgado

Age 47, Devoted occultist, confirmed hedonist, and criminal mastermind.

STR 45 CON 60 SIZ 70 INT 65
POW 60 DEX 62 APP 60 EDU 70
HP 13 DB 0 Build 0 Move 5
Sanity: 60
Magic Points: 12

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 31% (15/6)

Skills: Archaeology 35%, Anthropology 40%, Credit Rating 90%, Fast Talk 30%, Law 70%, Library Use 68%, Listen 35%, Occult 70%, Psychology 40%, Spot Hidden 47%.

Other Languages: Greek 30%, Latin 44%, Sumerian 24%.

Spells: Bind Enemy, Candle Communication, Contact Spirits of the Dead, Enchant Candle, Evil Eye, Mesmerise, Nightmare, Voice of Ra, Warding the Eye.

What does Delgado want?
Delgado's interest in the occult is genuine. What started as a hobby to impress the sinister Mafalda Violette has since become an obsession. After acquiring a handful of valuable tomes, Delgado has learnt a few spells, and their effectiveness has convinced him that he is a powerful wizard. He has learnt a little of the beliefs of the Assyrians, and believes that Nabu has the power to grant him immortality. That he would have to hand over his soul (and those of all of his followers) to get it is of minor concern. He seeks to collect all of the Elements of Release, and then hold his ritual in the Temple of Nabu itself, currently being reconstructed the British Museum.

By the time the temple is ready, he believes he will have sufficiently persuaded his band of acolytes to willingly kill themselves during the ritual, in the false belief that it will grant them all eternal life. Performing this ritual, however, is an incredibly bad idea. He has been egged on by Edwin Elphinstone, the self-appointed high priest of Nabu, who has an altogether more sinister motive — that of summoning Nabu bodily to Earth, an event that will leave Delgado insane at best, shackled mind and soul to the will of an extra-planar entity at worst.

How will he accomplish it?
Although Delgado will never successfully accomplish his plan — it is a fiction, after all, spun by Edwin Elphinstone — he will still act decisively towards that end throughout the campaign. Delgado believes that he needs all of the Elements of Release to enact the ritual, and to that end will attempt to steal or seize each of them in turn, when he is made aware of them. In some of the chapters this is quite overt, and indeed may form the major complication of the chapter; whereas in other chapters it is more subtle, barely mentioned at all.

As the investigators get their hands on each of the artefacts, make a note of what they do with them: do they lock them securely in a bank vault or simply leave it in a desk drawer in their study? If they obviously flaunt their latest acquisition — by talking in public about it or asking too many leading questions about it — then Delgado will learn that they possess it. Delgado might simply hire a burglar to break into a house and steal an artefact, or he might approach the investigators directly and make them an offer — or a threat. The Keeper should ensure that Delgado knows more than one secret of the investigators', or is at least able to use some personal information against them.

EDWIN ELPHINSTONE

Edwin Elphinstone was born in 1885 as Vernon Roper of Wanstead, the son of a publican. As a child Vernon was given to visions (or "flights of fancy" as his mother would have it). These visions were of a religious nature and this led Vernon to enter the clergy as a young man. As he matured and his views became entrenched, it soon became evident that there was no place for him in the established church. Having immersed himself in the writings of Emanuel Swedenborg and Franz Mesmer, Vernon turned instead to Spiritualism (see ***An Investigator's Guide to London***, pg. 20).

Vernon moved into a flat in London and reinvented himself as Edwin Elphinstone, faith healer and clairvoyant. Whilst growing up in a pub he had observed his father's skill in dealing with people. Edwin now drew upon that experience, and sought to develop a personable demeanour in order to ingratiate himself with wealthy clients. During this time Edwin penned numerous psychographic books. Psychography, also known as automatic writing, is a Spiritualist art, whereby the medium channels the words from the spirit realm, and writing them down while in a trance-like state.

The origin of Edwin's connection to Yog-Sothoth in the guise of Yul'huthris is difficult to identify. It might be a result of his childhood visions, the result of his occult experience, or the synchronicity of his writing with the opening of the tombs at Nineveh. It should be noted that Nabu is the god of writing, and so a connection may easily be drawn with one who engages with the practice of automatic writing. And so, in 1919, Edwin Elphinstone, the boy from Wanstead, became the self-appointed high priest of Nabu.

Edwin Elphinstone

Age 40, High Priest of Nabu.

STR 55	CON 70	SIZ 75	INT 85
POW 90	DEX 72	APP 65	EDU 80
HP 14	DB +1D4	Build 1	Move 6

Sanity: 40
Magic Points: 18

Attacks: 1
Brawl 35% (17/7), damage 1D3+1D4.
Dodge 36% (17/7)

Skills: Credit Rating 40%, Cthulhu Mythos 22%, Fast Talk 75%, Occult 60%, Persuade 80%.

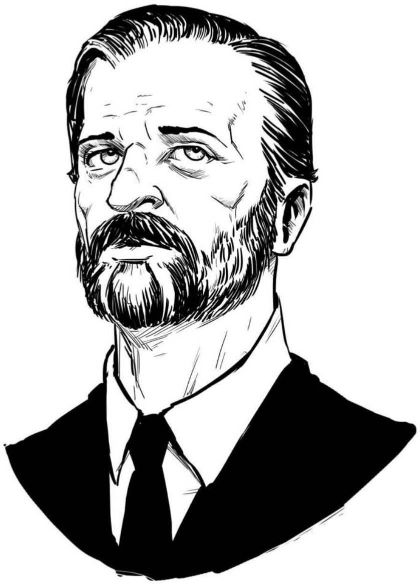
Other Languages: Summerian 40%, Ancient Arameic dialects 50%.

Spells: Cloud Memory, Contact Nabu (a version of Contact Yog-Sothoth), Dominate, Fist of Yog-Sothoth, Suggestion.

First Impressions: Edwin is a tall, slim man with a long nose and high cheekbones. His dark, neatly trimmed beard is flecked with grey; a sign of his encroaching middle-age. He dresses in a smart suit and takes care with his appearance and manners.

Secrets & Goals: To serve Nabu. Through psychography he is able to channel and record Nabu's commands. His ultimate goal is to assist Nabu in possessing the King.

Playing Edwin: Have the trace of a smile on your lips. Drum your stretched fingers together or upon a nearby surface.



What does Edwin Elphinstone want?

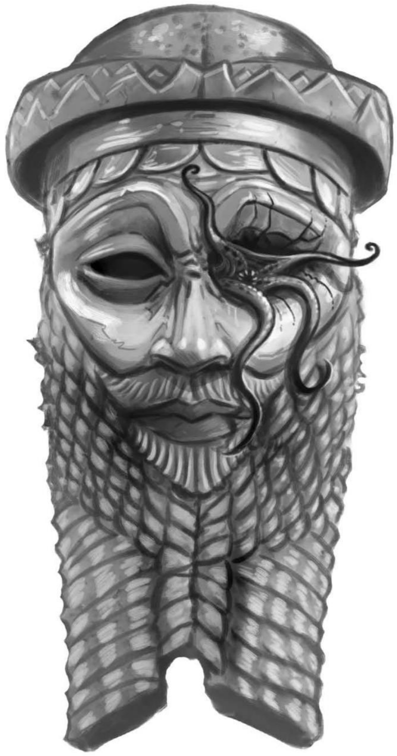
Edwin Elphinstone is truly committed in his worship of Nabu, and not just in the belief that it will bring him power. Unlike Delgado, what Elphinstone has learnt of Nabu is true, for it has come from the god himself. Elphinstone knows how to summon Nabu back to Earth and, when he does so, fully intends to be his right-hand man.

How will he accomplish it?

Elphinstone has found a powerful dupe in Aloysius Delgado. By stoking the fans of Delgado's own (deluded) beliefs, Elphinstone has convinced him to gather the Elements of Release together, using a combination of his own criminal contacts and his wealth to do so. Whilst Delgado believes this is so that he can ascend to godhood and immortality, in truth it is so that Elphinstone can summon Nabu to Earth, using Delgado as his host (once Delgado has outlived his use). Whilst Elphinstone wants all of the Elements of Release, in truth he only needs one: the Seal of Nabu.

NABU

Nabu is the Assyrian and Babylonian god of knowledge and writing. **Handout 1: Nabu** tells the real world mythology and history of Nabu. This should be made readily available to investigators who conduct appropriate research at any well stocked library. More about Nabu and his history can be found on pg. 5. His stats can be found on pg. 14 and pg. 210, depending on whether he is partially possessing his host or fully manifested.



What does Nabu want?

Who can tell what a Mythos entity really wants, especially one that is in truth a splinter of the unfathomable Yog-sothoth? Nabu seemingly desires power, in the form of worshippers and as well as souls to consume. He wants to be able to fully manifest on Earth, so as to more directly gain power over his human cattle.

How will he accomplish it?

In the early stages of the campaign, Nabu slumbers restlessly — although increasingly less so now that his prison has been disturbed. Once Edwin Elphinstone gains the Seal of Nabu, Nabu fully awakens and begins to take an interest in humanity once more. In that time he is content to work through his high priest, by whose machinations he will be able to possess another human and walk the Earth once more. Once he is able to take possession of a human he will take a more active hand in plotting his return, draining souls and creating servants — the Empty Ones — as well as preparing for the Ritual of Ascension. To fully consolidate his power he will possess the most powerful human he can, King George V, before completing the Ritual of Ascension to fully manifest.

Nabu, Partially Possessing a Host

So long as the Seal of Nabu was buried in the Temple of Nabu, bound in protective wards, Yul'huthris' essence remained trapped in the mummified body of Abn-ashtu. Once the wards are broken and the seal is removed, Nabu is able to possess human hosts once more. Initially any possession will be 'partial'. Later, when possessing the King (see Chapter 7), Nabu will attempt to cast the Ritual of Ascension and break the seal, allowing him to manifest fully on Earth. Nabu's powers, while impressive, are limited while possession is partial. On achieving full possession his powers reach their full potential.

When possessing a human host Nabu gains full access to the person's memories, knowledge and skills.

First Impressions: The host's appearance will remain as it was with the exception of their eyes. While possessed, the host's left eye shines with a faint luminescence. This radiance is hard to spot in daylight (requiring a successful Spot Hidden roll), but is clearly visible at night (no skill roll is required).

Personal Details: Any human possessed by Nabu will take on a stately air.

Secrets & Goals: Nabu enjoys feasting on human souls. He will wish to gain control of his flock.

Playing Nabu: Nabu stares at humans with eyes wide, while he decides whether to consume their soul now or later.

INT 100 POW 120
Magic Points: 24
All other stats as host.*
*Nabu is likely to use the spell *Flesh Ward* on a regular basis, spending 10 of his 24 magic points to gain 10D6 worth of magical armour (see the *Call of Cthulhu* rulebook).

Attacks: 1
Brawl 75% (37/15), damage 1d3 + DB.

Skills: As host.

Other Languages: All at 100%.

Spells: Call Yog-Sothoth, Cause Blindness, Cloud Memory, Create Mist of R'lyeh, Dread Curse of Azathoth, Fist of Yog-Sothoth, Flesh Ward, all Summon (and Bind) spells.

Special Powers
Consume Soul: By laying his hands on a person Nabu is able eat their soul. On the first round an opposed POW roll is made by Nabu and the target. If the target wins they are able to act normally. If Nabu wins he has figuratively drawn the cork from the bottle, and is then able to drink the target's soul. Once defeated in the POW roll, the target is held paralysed and loses 1D10 POW per round. On the round that the target's POW would be reduced to 0 the target is released. Much like the last drops of ketchup that always clings reluctantly inside an almost emptied bottle, a few points (1D6) of POW always remain in the target. These empty vessels are then released. Freed of all human desires, these poor unfortunates take on a childlike simplicity, living now only to serve Nabu and glorify his name.

Warp Reality: Nabu is an aspect of the powerful Mythos deity, Yog-Sothoth. As such, his very presence is enough to cause distortions to physical matter and to open wormholes in space and time. This special ability is perhaps better expressed as a side effect. Some example follow and you may wish to come up with some of your own:

- **Tears in reality:** The presence of Nabu causes rips in the fabric of space and time, through which Mythos entities might enter at any moment.
- **Disembodied voices:** The tortured voices of those whose souls Nabu has consumed become embedded in any physical item that was near to hand when the person was attacked (for example, screams might be heard coming from the receiver of a telephone or an empty vase).
- **Time-loops:** Visions showing the immaterial, ghostly image of someone repeating an action over and again (for example, Milton Gyre appears and disappears in an under-stair cupboard, grinning insanely —see pg.186).
- **Writing appears:** Lettering appears in the threads of fabric or the patterns in wallpaper. To the sane such marks may appear to be nothing but gibberish, but to the insane, the marks will be legible, and will form a list of their indiscretions and darkest secrets.

- **Written matter is transformed:** The text on books, newspapers, timetables etc is altered to be that of an excerpt from a Mythos tome. The transformation is not permanent; the text will revert approximately one week after Nabu is banished from Earth. It is up to the Keeper which specific tome the excerpts are drawn from.

Call upon the Father: In dire need Nabu can call upon the full power of Yog-Sothoth. Doing so requires that he sacrifice the human host that he is inhabiting. The host's body bloats and rises up into the air, where its skin begins to boil and slough off. The flesh beneath then bubbles, these bubbles grow and take on the form of the iridescent spheres of Yog-Sothoth. Over a few rounds Yog-Sothoth fully manifests. Those within sight of this abomination risk insanity (SAN 1D10/1D100). Yog-Sothoth soon leaves, winking out of existence, leaving havoc and madness in its wake. Nabu is then able to immediately possess any person that was driven insane at the sight of Yog-Sothoth.

Sanity Loss: There is no sanity point loss for seeing a human possessed by Nabu. A Keeper may require a Sanity roll for those observing Nabu using his special abilities or glowing eyes (1/1D4).

SIRRUSH

This mythic beast is the size of a large horse with wide feathered wings. Its hind legs are like those of an eagle, with sharp talons. The fore legs are like those of a cat, with clawed paws. It uses its long tail like a whip, to unbalance foes. Its long neck can snake around corners to bite foes. It will avoid attacking Nabu's servants, unless it becomes starved. Its diet consists of one human (or similar amount of flesh) every day.

Sirrush

Nabu's winged steed.

STR 190	CON 120	SIZ 140	INT 30
POW 75	DEX 72		
HP 26	DB +3d6	Build 4	Move 7/13 (flying)

Attacks per round: 3
Fighting Attacks: Sirrush will attack with the sharp talons of its hind legs and the claws on its fore legs. It uses its long tail like a whip, to unbalance foes. Its long neck can snake around corners to bite foes.

Fighting 60% (30/12), damage D3+3D6
Dodge: 50% (25/10)

Armour: 7-points of scaled skin.
Skills: Listen 60%.
Sanity Loss: 1/1D8

If it hears intruders it will investigate. It is able to squeeze through standard doorways and could jump or climb the stairs. It is able to recognise Empty Ones (those that have had their souls consumed by Nabu), and will not attack one who bears either the Seal or Token of Nabu. If clearly outmatched, it will attempt to flee. It will then fly away across the rooftops of central London in search of Nabu.

THE EMPTY ONES

Those that have had their souls consumed by Nabu now live only to serve him. Their INT and EDU scores are halved, and their POW reduced to a few points. They operate with a childlike innocence of the world, and are free of all moral constraints that they may previously have held. They follow the instructions of Nabu and his priests. The latter are known to the Empty Ones by tokens that Nabu bestows upon them (see **Token of Nabu**, overleaf). These values may be used for Delgado's house staff, victims at St James' Church or any other unfortunates who have their souls consumed by Nabu during or after Chapter 6.

The Empty Ones

Faithful of Nabu.

STR 60	CON 55	SIZ 55	INT 25
POW 5	DEX 57	APP 45	EDU 25
HP 11	DB 0	Build 0	Move 8

Sanity: 00

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge: 28% (14/5)

Token of Nabu

Anyone who holds a token of Nabu will be obeyed by the Empty Ones. A token of Nabu can be any small item that becomes inscribed with the name of Nabu. Edwin holds one such token, a pewter ashtray that was once emblazoned with 'The Ritz Hotel, London', and taken from the famous hotel of that name. The transformed lettering on the ashtray now reads, "Nabu, all praise his name" (in English). To create a token, Nabu need only hold an item in his hand and speak a few words.

THE CHILDREN OF TRANQUILLITY

In ancient times, the tyranny of Nabu was opposed by a cabal of priests led by the powerful sorcerer Abn-ashtu. They were called the Children of Tranquillity, because they sought to silence Nabu and his worshippers. At the urgings of the Children of Tranquillity, the vassals of Assyria rose up and sacked Nineveh; at the same time, Abn-ashtu and his followers struck at Nabu's priesthood, slaying them and — by Abn-ashtu's own sacrifice — imprisoning the spirit of Nabu for all eternity. Or so they thought.

Over the centuries, they kept up their long watch over Nineveh, even as it was forgotten by other men. They passed the knowledge of what lay within Nineveh and the Temple of Nabu down through the generations, but over the millennia their numbers dwindled.

In the aftermath of the Great War, the Ottoman Empire fell, unleashing chaos throughout its former holdings. During this time the Children of Tranquillity's watch upon Nabu was disrupted, as they fended off British soldiers and other interlopers, allowing Reginald Campbell Thompson to conduct his excavations.

When they became aware of Thompson's actions, they attempted to stop him by any means possible but it was too late and their numbers too few. Although they initially forced Thompson to flee, he returned with a unit of soldiers and with mounting horror the Children of Tranquillity watched Thompson take not only the Elements of Release, but the Temple of Nabu itself.

It has taken nearly five years to gather their strength and recruit and train new members, but now the Children of Tranquillity — led by the sorcerer Ashur Raman — are ready to take up their watch once more. But first they must take a trip to London…

Ashur Raman
First Impressions: Tall, dusky-skinned foreigner of noble bearing, wearing a dirt-covered red turban.

Secrets & Goals: To recover all of the Elements of Release and stop the return of Nabu, whatever the cost.

Playing Ashur Raman: You are the bearer of ancient traditions passed down over millennia by your forebears; these western savages know not what they meddle in.

Ashur Raman

Age 40, Hetman of the Children of Tranquillity.

STR 65	CON 70	SIZ 60	INT 75
POW 80	DEX 85	APP 55	EDU 85
HP 13	DB +1D4	Build 1	Move 8

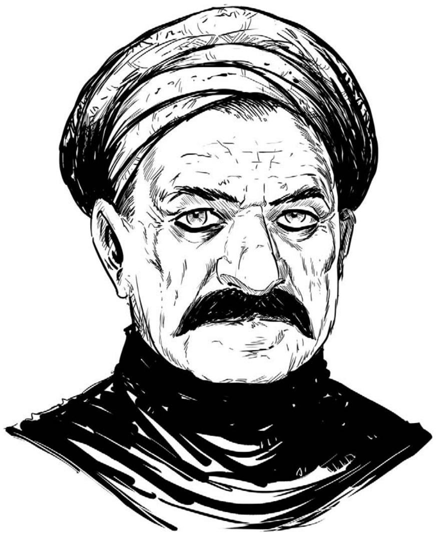
Sanity: 66
Magic Points: 16

Attacks: 1
Brawl 50% (25/10), damage 1D3+1D4
Iron ritual dagger 50% (25/10), damage 1D6+1D4, enchanted.
Garrotte 50% (25/10), victim must make a Fighting Manoeuvre to escape or suffer 1D6 damage per round.
Throwing Knife 45% (22/9), damage 2D4.
Dodge 42% (21/8)

Skills: Climb 60%, Disguise 50%, Listen 45%, Natural World 68%, Occult 80%, Own Language (Arabic), Persuade 50%, Ride 60%, Sleight of Hand 50%, Spot Hidden 40%, Stealth 60%.

Other Languages: English 72%, Sumerian 50%.

Spells: Enchant Knife, Summon/Bind Dimensional Shambler, any 3 other spells that the Keeper wishes.



Child of Tranquillity

STR 65 CON 70 SIZ 60 INT 50
POW 50 DEX 70 APP 45 EDU 40
HP 13 DB +1D4 Build 1 Move 9
Sanity: 45

Brawl 50% (25/10), damage 1D3, or by ritual dagger 1D4+1D4; sword 1D6+1+1D4
Thrown Knife 60% (30/12), damage 1D4 + 1D2
Scimitar 60% (30/12), damage 1D8 + 1D4
Dodge 35% (17/7)

What do the Children of Tranquillity want?
The Children of Tranquillity want to stop the return of Nabu. To do this they must retrieve the Elements of Release and seal them away again within the Temple of Nabu. But, because Thompson has dug up the temple and brought it back to London, they will have to find somewhere else to bury them.

How will they accomplish it?
The Children of Tranquillity are subtle and patient, but time is no longer on their side. Although they will readily bargain with those who hold what they seek, they are not above striking with deadly force, assaulting and murdering any who stand in their way. To the Children of Tranquillity, there is no greater good than to prevent Nabu's return. Any one of them will willingly sacrifice themselves to stop that from happening.

• THE WENTWORTH CLUB •

Campaign Set-up

It is assumed that players will create new investigators for the ***Curse of Nineveh*** campaign; however, existing characters can easily be incorporated if desired. The default assumption for the campaign is that the investigators are all members of the Wentworth Club prior to the start of this scenario. You don't have to use this set-up, of course, and it won't require more than a few alterations to the start of Chapter 1 to get the investigators involved and the campaign off and running.

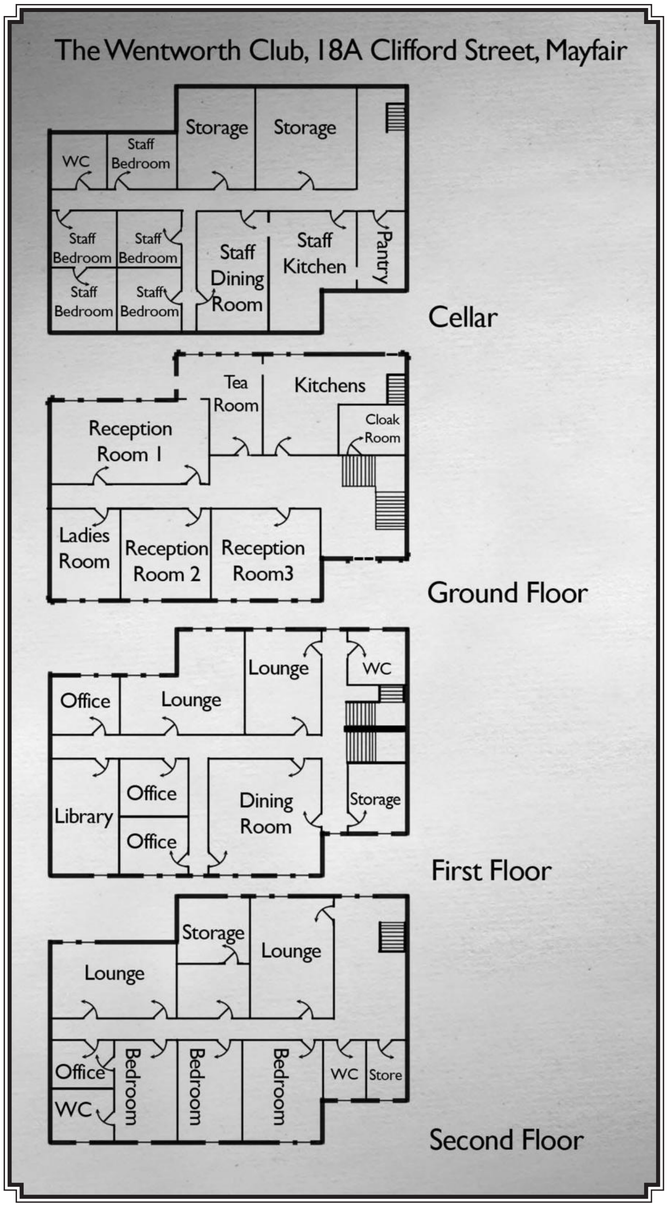
The following section provides an overview of the Wentworth Club, its membership and premises.

Situated in the heart of the City of London in Mayfair, the Wentworth Club can be found at 18A Clifford Street, W1S 3RF. A three-storey building, the premises are wholly given over to the club's affairs. Beyond the imposing black wooden door are a range of rooms in which the members can find solace from the hectic hustle and bustle of London life.

Like most London clubs, the Wentworth appoints membership by application. The individual must present their credentials and have a letter of recommendation from another club member. Whilst the application process is not as harsh or demanding as some clubs, the club's board of trustees takes pride in only offering membership to those it feels who are "good eggs." Exactly what this means in reality is anyone's guess, although a good background and an interest in the esoteric and occult is usually enough to persuade the board of an individual's merit, that and a relatively healthy bank balance.

Unusually for what is considered a "gentleman's club," the Wentworth accepts membership from both men and women, having recently voted to allow women "of good standing" to join. Ladies are only permitted access to the ground floor and the library on the first floor. At certain times of the year, ladies are permitted to join their male colleagues in the dinning room for one of the many annual grand dinners. In addition, the ladies room on the ground floor is only available to female members – men are completely barred from entering.

The club is open to members between the hours of 6 am and 12 midnight, although later or earlier access may be granted if an application is made a day in advance. Trusted serving staff reside on site at all times and have been known to provide assistance at odd hours of the night to members who, for one reason or another, come to find themselves in difficulty.


The Wentworth Club, 18A Clifford Street, Mayfair
Storage
Storage
WC
Staff Bedroom
Staff Bedroom
Staff Bedroom
Staff Bedroom
Staff Bedroom
Staff Dining Room
Staff Kitchen
Pantry
Cellar
Tea Room
Kitchens
Cloak Room
Reception Room 1
Ladies Room
Reception Room 2
Reception Room3
Ground Floor
Lounge
WC
Office
Lounge
Library
Office
Office
Dining Room
Storage
First Floor
Storage
Lounge
Lounge
Office
WC
Bedroom
Bedroom
Bedroom
WC
Store
Second Floor

Although rare, expulsion from the club can happen should members cause to bring disrepute to themselves and/or the club. Where it can clearly be seen that a particular member is set upon a path of self-inspired destruction, such as facing financial woes or potentially indulging in criminal activities, the club's board may nominate a trusted member (usually one of the "old fellows") to have a quiet word with the person concerned in the hope that they can be led onto the "right" path.

Generally, club members share an interest in folklore, mythology, history and the occult. Most members are happy to indulge in their interests with a book and a good glass of port by their side, relaxed and waited upon by the serving staff. A few, however, prefer more active engagement in their studies and use the club as base for planning their excavations and explorations, whether they are journeying to Cumbria to take part in an archaeological dig or heading off into mysterious and exotic foreign jungles.

The ground floor consists of an entrance hallway leading variously to three large reception rooms, the ladies room, a cloakroom, a tearoom and the kitchens. The ground level rooms are available for members and guests of members to use (the upper floors being members only), whilst below ground can be found storage cellars and servant's quarters. Private offices, lounges, as well as a large dining room and library make up the contents of the upper floors.

The décor is rich and luxurious, with high leather backed armchairs, purple flocked wallpaper, chandeliers and plush Persian rugs providing a genteel, is somewhat faded atmosphere. Servants attend to the members' needs, supplying refreshments and meals upon request. The servants, led by Joseph Sykes, are discreet and loyal.

A Note about the Library

Apart from the daily newspapers, the club houses a medium-sized library of occult and esoteric lore that may be of use to the investigators in this scenario and throughout the campaign, depending on the whim of the Keeper. No book list is provided, allowing Keepers to insert whatever information and books they feel are required. Mostly the library should contain various histories, occult tomes and perhaps some old member journals. As standard, no Mythos tomes are contained on the libraries shelves, however a single battered copy of something obscure like the *Book of Iod, Confessions of the Mad Monk Clithanus* or *True Magick* might be hiding, miscatalogued.

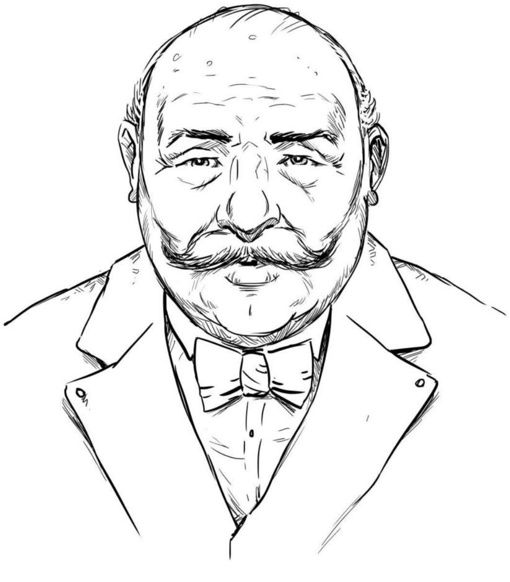
NOTABLE CHARACTERS OF
• THE WENTWORTH CLUB •

The Keeper is at liberty to populate the Wentworth Club with individuals of their own devising, however here a just a sampling of some of the more noteworthy members and staff to be found within the wood panelled rooms of the club. Remember that, should any of the players lose their investigator in the course of the campaign to death or insanity, the club provides a meaningful way to introduce replacement investigators as needed.

As well as the noted characters listed below, a number of key characters to the campaign are also members of the club. They are: Theodore Rayburn-Price (the investigator's patron, see pg. 29), Patrick Longton (curator at the British Museum, see pg. 43) and Aloysius Delgado (occultist and villain, but who is a member of the club for the veneer of respectability that it brings, see pg. 10).

GREGORY BLUFFSTONE

As head of the board of trustees, Bluffstone administrates the club, although in practice this simply means he delegates nearly all of this to others, as he prefers to spend his day sleeping in one of the many comfy armchairs. When not resting, Bluffstone can usually be heard berating a younger member for bad etiquette or telling one of his many war stories. Ultimately, Bluffstone has the final say regarding membership admissions and expulsions.



First Impressions: Large and portly bearing, almost bald, very large moustache.

Personal Details: Bluffstone has a Cthulhu Mythos skill of 6%, so may know more about what is really going on than he lets on.

Playing Bluffstone: Be reserved, dislike "exuberant youth."

Gregory Bluffstone

Age 64, Club President and Head of the Board.

STR 40	CON 60	SIZ 70	INT 70
POW 60	DEX 40	APP 50	EDU 90
HP 13	DB 0	Build 0	Move 4
Sanity: 56			

Attacks: 1
Brawl 30% (15/6), damage 1D3, or by weapon.
Dodge 20% (10/4)

Skills: Appraise 45%, Charm 65%, Credit Rating 80%, Cthulhu Mythos 6%, History 80%, Intimidate 55%, Listen 40%, Natural World 60%, Occult 30%, Psychology 50%, Spot Hidden 60%.

Other Languages: French 60%, German 30%, Latin 45%, Norwegian 35%.

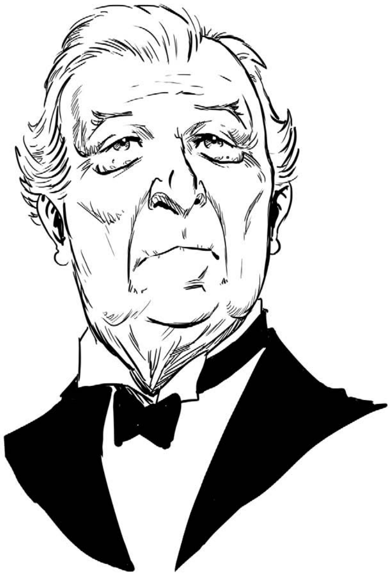
JOSEPH SYKES

No one remembers how long Sykes has been head butler at the Wentworth Club; it seems as if he has always been there. He manages all of the club's staff, from the cooks to the doorman. Not much misses his attention and he is renowned for being a stickler for rules. Whilst outwardly he is respectful to all club members, he is against the recent inclusion of female membership.

First Impressions: Thick, white hair, lined features and an imposing hooknose.

Personal Details: Attentive to long-standing club members, less so to newer, younger or female ones.

Playing Sykes: Look down your nose at everyone. Act snootily. Stick to the rules, fastidiously.



Joseph Sykes

Age 65, Head Butler.

STR 50	CON 60	SIZ 45	INT 70
POW 60	DEX 80	APP 55	EDU 60
HP 10	DB 0	Build 0	Move 6

Sanity: 60

Attacks: 1
Brawl 30% (15/6), damage 1D3, or by weapon.
Dodge 40% (20/8)

Skills: Appraise 30%, Credit Rating 38%, History 40%, Intimidate 45%, Listen 50%, Mechanical Repair 45%, Natural World 30%, Occult 25%, Psychology 60%, Spot Hidden 70%.

Other Languages: French 70%, German 15%.

ARTEMIS CRANKSHAW

Somewhat matronly in her approach, Crankshaw has been the driving force behind the recent move to allow female membership. She is an old friend to Gregory Bluffstone, the head of the club's board of trustees, and after years of badgering him, Crankshaw finally got Bluffstone to accede to her demands. Crankshaw handles all matters relating to female members from her position on the club's board.

First Impressions: Greying hair, inquisitive eyes, well dressed.

Personal Details: Artemis Crankshaw has a no-nonsense approach to life.

Playing Crankshaw: Be genial and welcoming.

Artemis Crankshaw

Age 54, Trustee.

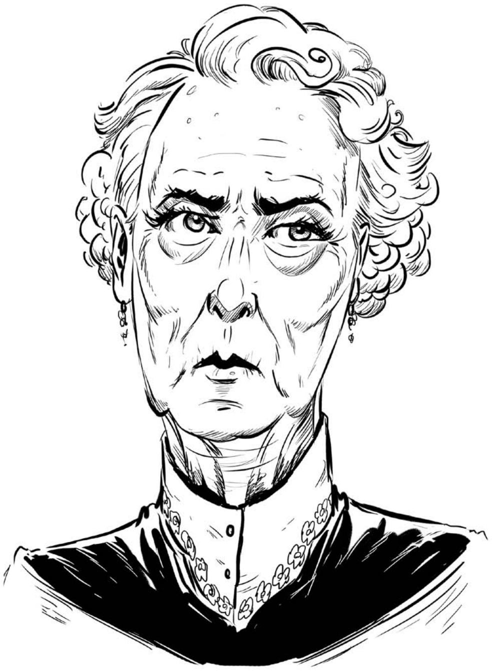
STR 45	CON 80	SIZ 80	INT 90
POW 80	DEX 40	APP 55	EDU 70
HP 16	DB +1D4	Build 1	Move 5

Sanity: 80

Attacks: 1
Brawl 35% (17/7), damage 1D3 + 1D4, or by weapon.
Dodge 20% (10/4)

Skills: Appraise 45%, Charm 65%, Credit Rating 80%, History 60%, Intimidate 45%, Listen 40%, Natural World 60%, Occult 15%, Psychology 55%, Spot Hidden 35%.

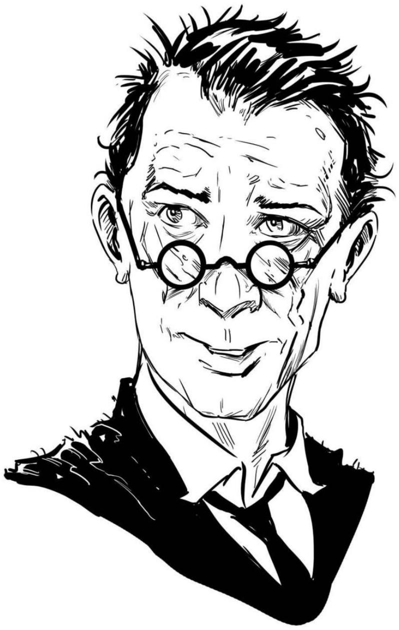
Other Languages: French 80%, Latin 40%.



ISLWYN MUNDEN

Just when one is about to have a private conversation, conduct some important research in the library or simply looking to be alone, Munden will appear. He has an unnerving ability to turn-up whenever and wherever he is most unwanted; earwigging conversations, interjecting his opinions, and so on. It doesn't help that he has a nervous twitch, causing his eye to wink at inopportune times. Whilst mostly harmless, Munden occasionally gets it into his head that others most need his help. He appears to be unable to understand other people's need for discretion and is want to latch-on to someone and follow them around like a puppy waiting for treats.

If the Keeper wishes, Munden's slightly bizarre behaviour could be put down to a period of insanity he suffered in the past. Perhaps he saw or experienced something that drove him to madness and delusion, which his mind has now boxed away, leaving him with partial amnesia. Through the cause of the campaign he might latch on to one or more of the investigators and, in consequence, see things that cause his amnesia to lift and his madness to return. Whether such events hinder or help the investigators is left to the Keeper.



First Impressions: Munden is thin, with a slightly dishevelled suit, wiry features and spectacles.

Personal Details: Although irritating at first, Munden provides a useful selection of skills that the investigators might wish to call upon.

Playing Munden: Stare at people, twitch your eye nervously. Always appear when least wanted.

Islwyn Munden

Age 32, Somewhat Crazed Researcher.

STR 45	CON 70	SIZ 40	INT 75
POW 40	DEX 60	APP 55	EDU 91
HP 11	DB 0	Build 0	Move 9
Sanity: 40			

Attacks: 1
Brawl 40% (20/8), damage 1D3, or by weapon.
Dodge 30% (15/6)

Skills: Accounting 70%, Credit Rating 70%, Fast Talk 60%, History 60%, Library Use 70%, Listen 20%, Occult 55%, Natural World 50%, Psychology 25%, Science (Chemistry) 30%, Spot Hidden 45%.

Other Languages: Arabic 30%, Cuneiform 60%, French 20%, Latin 70%, Greek 50%, Dutch 30%.

Typical Servant, Wentworth Club

STR 50	CON 70	SIZ 50	INT 60
POW 50	DEX 60	APP 55	EDU 30
HP 12	DB 0	Build 0	Move 7
Sanity: 50			

Attacks: 1
Brawl 50% (25/10), damage 1D3, or by weapon.
Dodge 30% (15/6)

Skills: Charm 40%, Credit Rating 20%, Intimidate 50%, Listen 45%, Psychology 45%, Spot Hidden 40%, Stealth 60%.

Cthulhu Britannica: London

The ***Cthulhu Britannica: London*** box set is the essential guide to London in the 1920s, with a focus on providing players and Keepers alike with all the information they need to bring the city to life. As well as a guide to the locations found within the city itself, it contains information on the city's history, its police and justice system, how to get around the city and more besides.

While you don't need ***Cthulhu Britannica: London*** to play ***The Curse of Nineveh***, you'll find that the information contained within the box set to be invaluable in bringing London to life for your investigators.

A Note on References
Note that where Cthulhu Britannica: London is referenced in this book, it is to pages in the individual books found within the box set: ***An Investigator's Guide to London*** and ***A Keeper's Guide to London***.

Where locations in the campaign appear within ***An Investigator's Guide to London***, page references will be given. Otherwise, locations will instead specify a geographical areas of London (Central London, North London, and so on and so forth), as corresponding to the sections within the London Guide (***An Investigator's Guide to London***, pgs. 116 onwards). This will allow Keeper's to find a map of the surrounding area, as well as to find a general description of the neighbourhood.

CREATING INVESTIGATORS • FOR THE CAMPAIGN •

It is assumed that the investigators are members of the Wentworth Club and so each should have a professional or personal interest in esoteric matters. Given the nature of the club, investigators are likely to have middle to upper class backgrounds and a Credit Rating of no less than 30. The investigators should also reside, as least temporarily, in London.

A list of possible occupations and interests follows. Note that some players may prefer to play lower class characters. Such individuals are very unlikely to be given membership at the club, so players will need to think about how their investigators are related to club members – some ideas are presented below.

Club Members – Suggested Occupations:

Antiquarian
Antique Dealer
Archaeologist
Architect
Artist
Author
Book Dealer
Clergy, Member of the
Dilettante
Doctor of Medicine
Explorer
Gentleman/Lady
Journalist/Editor
Librarian
Military Officer
Missionary
Museum Curator
Musician
Occultist
Parapsychologist
Private Detective
Professor
Researcher

Club Members – Possible Hobbies and Interests:
The following may be skills or simply areas of interest for an investigator, aligned or unaligned to their occupation; thus an actor could have an interest in the occult and so be a club member, and so on.

Anthropology
Archaeology
Astronomy
Comparative religion
Cryptozoology
Exploration
Folklore
History
Languages
Magical practice
Mythology
Natural World
Occult
Science (Chemistry, Cryptography, etc.)

Forgery
Ghosts/paranormal
Spiritualism

Non-Club Members: Possible Occupations:
Where investigators are not members of the Wentworth Club, try to devise roles that might compliment other investigators who are club members, so as to ensure that the group has meaningful reasons to be working together. Brothers, sisters, employee, best friend, and so on, are all possible connections.

Butler/Valet
Chauffeur
Criminal
Entertainer
Photographer
Police
Secretary
Student/Intern
White-collar Worker

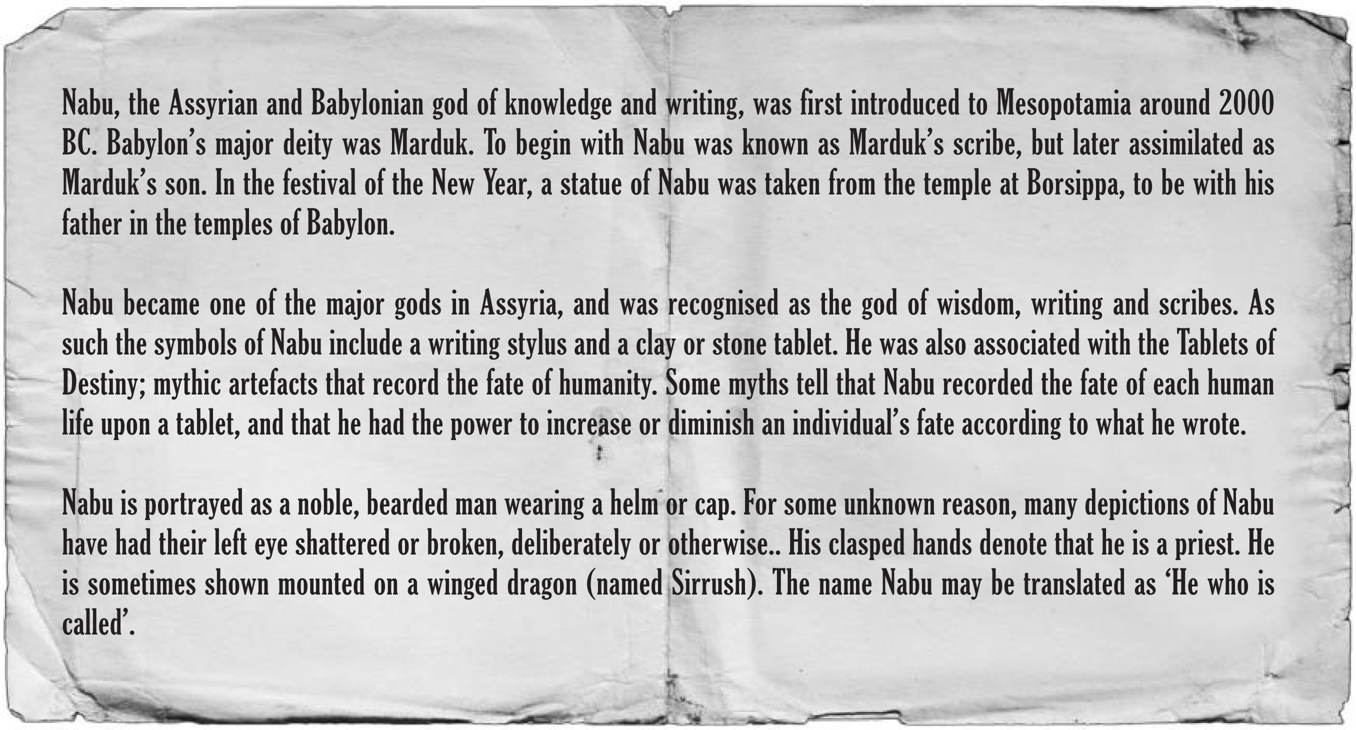
Once the players have chosen and created their investigators, have each of them introduce their characters and describe why they chose to become members of the Wentworth Club, as well as, if appropriate, their connections to one another. Try to ensure that everyone has reason to be a member of the club or to be associated with a member of the club.

INTRODUCING REPLACEMENT INVESTIGATORS

Over the course of the campaign no doubt investigators will die or go mad, victims of the Curse of Nineveh. When this happens, there are several easy ways to introduce a new investigator into the party. The easiest way is to have them be another member of the Wentworth Club, perhaps an antiquarian or historian to whom the other investigators turn for aid.

Alternatively the investigator could be a character encountered in the course of the campaign, such as one of the staff at the British Museum or a member of the Children of Tranquillity.

Handout 1: Nabu



Nabu, the Assyrian and Babylonian god of knowledge and writing, was first introduced to Mesopotamia around 2000 BC. Babylon's major deity was Marduk. To begin with Nabu was known as Marduk's scribe, but later assimilated as Marduk's son. In the festival of the New Year, a statue of Nabu was taken from the temple at Borsippa, to be with his father in the temples of Babylon.

Nabu became one of the major gods in Assyria, and was recognised as the god of wisdom, writing and scribes. As such the symbols of Nabu include a writing stylus and a clay or stone tablet. He was also associated with the Tablets of Destiny; mythic artefacts that record the fate of humanity. Some myths tell that Nabu recorded the fate of each human life upon a tablet, and that he had the power to increase or diminish an individual's fate according to what he wrote.

Nabu is portrayed as a noble, bearded man wearing a helm or cap. For some unknown reason, many depictions of Nabu have had their left eye shattered or broken, deliberately or otherwise.. His clasped hands denote that he is a priest. He is sometimes shown mounted on a winged dragon (named Sirrush). The name Nabu may be translated as 'He who is called'.

CHAPTER ONE

ANCIENT ECHOES

Wherein the curse is first revealed, and the investigators become embroiled in the events of Nineveh.

• INTRODUCTION •

Ancient Echoes introduces the players to ***The Curse of Nineveh*** campaign. The horrifying murder of a fellow member of the Wentworth Club leads the investigators into investigating the Campbell Thompson expedition and unwittingly fall foul of an ancient curse.

It is the summer of 1925. King George V sits upon the throne, whilst the Conservative Prime Minister, Stanley Baldwin, runs the country. Jack Hobbs is winning acclaim in the cricketing world and is soon to score the 125th century of his career (against Kent on the 20th July). Just a few months earlier, Sheffield Wednesday took the FA Cup by beating Cardiff City 1-0 at Wembley Stadium. The horrors of the Great War are beginning to fade as prosperity takes hold and a future of hope beckons. Despite the odd shower and thunderstorm, the weather is glorious. Londoners are enjoying the hot sunshine. All seems right with the world; however, dark forces are gathering in the heart of Great Britain. Something is stirring in the metropolitan capital and the seeds of doom are taking root.

• RUNNING THIS CHAPTER •

Ancient Echoes is presented as a “sandbox” with key avenues of investigation detailed in the following sections. The investigators should be encouraged to pursue these lines of inquiry, however the order and progression is entirely up to them. Nothing prevents them from ignoring the situation at hand and simply returning to their daily lives. However, as each day passes, their nights will be filled with unremembered horrors and their sanity will weaken. If they continue to avoid action then the threats described in the following section will take action to find them. The investigators are at the start of a terrifying journey and, although they do not yet realise it, their actions will play a factor in deciding the fate of England, the British Empire and possibly the entire world.

Allow the players to direct the course of play. In this scenario the investigators may decide to find and visit Willard Puncheon, who, as written, has not undergone the terrifying sequence of events that are described in Chapter 3. By visiting him, the investigators may unwittingly begin the scenario set out in Chapter 3 whilst also being in the middle of Chapter 1. This is fine. Whilst each chapter serves to provide a relatively self-contained adventure, each also forms the spokes in the wheel of the greater campaign. Certainly, the early chapters of the campaign are designed to flow into one another to some degree and conceivably events can be occurring somewhat simultaneously. All these elements are, however, under the control of the Keeper.

The events of certain chapters (such as Chapters 2, 3, 4 and 5) can be paused and held in waiting until the investigators have completed the current chapter in which they are caught-up. Nothing is particularly time specific—or at least can't be slightly adjusted by the Keeper to accommodate the events as they happen in play. Only chapters 6 and 7 must be played in order, and must only be played once chapters 1 through 5 have been tackled by the investigators (either fully or in part).

By the close of *Ancient Echoes* the investigators should, ideally, be aware of the following things:

- That the 1919 Thompson excavations at Nineveh were secret and that they uncovered the Temple of Nabu.
- That someone is ordering the theft of artefacts (but not necessarily that it is Aloysius Delgado).
- That they, and possibly others, are being watched (but it is unlikely they will have heard of the Children of Tranquillity).
- That someone may be killing people connected in some fashion to the Campbell Thompson expedition.
- That the British Museum and some private collectors possess the relics from Nineveh.
- Additionally, they may possibly know that the British Museum plans to recreate the Temple of Nabu as an exhibit (but not necessarily that it will be an actual stone-by-stone reconstruction of the actual temple).
- Also, the investigators may perhaps know that there are six sacred artefacts (the Elements of Release) that somehow play a role in a dark ritual.

In some cases the investigators may be confused as to who is doing what; for example, they may think that Delgado's men and the Children are one and the same. This matters not at this stage of the campaign. In fact the more confused or the more assumptions the investigators make the better! Each of these strands will work themselves out in the course of the campaign. The key thing for the investigators to realise is that they have become embroiled in a plot that seems to stretch back to the 1919 Campbell Thompson dig at Nineveh.

• THREATS •

The Children of Tranquillity and Aloysius Delgado's thugs pose the main threats to the investigators. In addition, the Nabu Incarnate statuette contaminates their dreams and potentially chips away at their Sanity points.

Here, we look at how the actions of the Children of Tranquillity and Delgado's hirelings come into play.

ALOYSIUS DELGADO

The investigators will not meet Aloysius Delgado in this scenario, nor are they likely to discover his name. They should, however, come into direct conflict with Delgado's hirelings. Delgado wishes to obtain the Elements of Release and has sent his minions to track down these relics from Nineveh and to obtain them at any cost. Delgado has offered his men great riches if they return with the artefacts, so they will not shirk from a fight or even from back-stabbing their own brothers if it means getting their hands on one of the relics.

Delgado's men have been attempting to search the British Museum for the artefacts, but so far they have been unsuccessful in identifying or obtaining any of them. Rightly, they guess that the artefacts they seek are either "lost" amongst the thousands of finds brought back from Iraq (still to be catalogued) or have already been removed (perhaps illegally, to the hands of private collectors or dealers). Thus, Delgado's minions have been watching the comings and goings at the museum, as well as keeping an eye on some of the people who deal in ancient antiquities. Consequently, Delgado's men became aware of Neve Selcibuc and saw Archie Glossop pass her something wrapped in cloth: the statuette of Nabu Incarnate. Waiting to see if the object was in fact one of the artefacts they had been seeking, they have been following Neve and watching the house of her friends, Bingo and Honoria, where she has been staying.

On the evening of Lord Brightman's memorial gathering at the Wentworth Club, Delgado's men, having convinced themselves that Neve did in fact possess one of the artefacts, were poised to pounce. They watched her enter the club, intending to accost her as she made her way home; however, they where unable to act as she and Rayburn-Price left together, speedily, in his car.

Subsequently, Delgado's men have been watching Neve's lodgings whilst she was in London: the home of her friends, Bingo and Honoria (pg. 37). They have also been watching Ebenezer Albright's shop (pg. 49) and the British Museum (pg. 41). Investigators going to any of these locations (and especially to all of them) are highly likely to be observed and followed. Where possible, Delgado's minions will try to listen-in on the investigators conversations, and words like "Nineveh," "Reginald Campbell Thompson" and "Nabu" will be noted with great interest.

Initially, have Delgado's men dog the investigator's tracks. Such efforts will be reasonably subtle as the men will attempt to stay their hand until they are certain that the investigators know something of use to them, or that they actually possess one of the artefacts. Allow the investigators Spot Hidden, Listen and/or Psychology rolls accordingly. Early on, should the investigators realise they are being watched, Delgado's men will attempt to stealthily hide or depart (only to return later). Use the chase rules if the investigators decide to pursue and capture one of Delgado's men.

Once the investigators have made their initial enquiries, Delgado's men may well have enough to convince them to act. If they are able to pin-point the location of the Nabu Incarnate statuette they will try to steal it away, breaking in or attacking the investigators if they believe the statuette to be on their persons. Whilst tough and somewhat foolhardy, Delgado's men are not fools and will run away if faced with superior force (although, they will return will greater numbers or rethink their actions; perhaps changing tack to use stealth instead of force if necessary).

Such encounters with Delgado's men can happen at any point in this scenario at the Keeper's direction. Certainly, if the opportunity exists to steal the artefact by stealth or force, the minions will take it.

Should one or more of Delgado's hirelings be captured, he will know better than to squeal and reveal who he is working for (firstly, none of these men are "rats", they follow a criminal code which prevents them from revealing who they are working for; secondly, each lives in fear of Delgado, who has previously demonstrated what happens to people who displease him). Any answers given will be vague and non-committal. If the investigators employ tactics that are likely to make a captive talk (such as fierce intimidation, tricksy wordplay or torture) then use the following, paraphrasing it as necessary.

Delgado's Minion Spills the Beans

"We're just after the artefacts, that's all. No, I won't rat out who is paying me. Believe you me, what he'll do to me is far worse than what you can have up your sleeves. Look, I'll make you a deal? I'll tell you what I know and you lets me go. I can see you folk don't mean no harm. Look this has all been a misunderstanding. Let me go and I'll tell the boys to back off. You're obviously not the people we're looking for.

"Look, this fella employed us to keep a look out for certain things, you know, artefacts... He said anything from Nineveh we was to look for. He's a wealthy gentleman, a collector. Said he'd pay well. No, I never met him myself. Word passed to me from my mate, Burt. Said if we found anything we were to..."

At this point, the man will begin to shake, blood pours from his mouth and he collapses dead.

Delgado has placed a spell upon each of his hirelings. As soon as they start to mention certain key words (like Nineveh, Nabu, Delgado) the spell causes their internal organs to burst and liquefy, causing death instantaneously. Investigators witnessing such a grisly death should make Sanity rolls (0/1D3 SAN loss). None of the men are aware they are affected by Delgado's spell.

If the investigators managed to follow one of Delgado's men then allow the minion to make a Spot Hidden roll to detect the tail. If discovered, the minion will follow a circuitous route, stopping for drinks at pub and then slipping out the back unseen. Otherwise he will simply head home or go to the King's Head pub (see pg. 185). The men only ever go to Delgado when he summons them (normally by word of mouth). For more on Delgado and his base of operations see Chapters 4 and 6.

Statistics for Delgado's thugs can be found on pg. 11.

THE CHILDREN OF TRANQUILLITY

Much like Delgado's men, the Children are watching; however, they will be more prone to information gathering than direct action. Encounters with the Children are likely to take the form of fleeting glimpses of Middle Eastern-looking men dressed in dark suits. Spot Hidden successes may signify the investigator has noticed such an individual watching them, who quickly turns away and disappears. Cars may go past with the Children in them, a fleeting moment when their eyes catch those of the investigator. Ideally, such brief encounters should build paranoia and tension. The investigators should become aware that they are being watched.

The Children have been watching the British Museum, Reginald Campbell Thompson and Ebenezer Albright's shop, as well as two of the expedition survivors encountered in this scenario: Peter Simpkin and Terrence MacAvoy. They are unaware of Neve Selcibuc and will be unaware at the start that the investigators have the statuette of Nabu Incarnate.

As the scenario progresses, the Children will become aware of the investigators, as well as their interest in the Nineveh expedition. Such interest will be repaid by the Children. At an appropriate point in the scenario, have the Children ransack one or more of the investigators' residences (ideally, all of the investigator's homes can be overturned in this manner by the end of the scenario). Anything found to be associated with the Campbell Thompson expedition will either have been taken or (dramatically) destroyed. Sleeping investigators may have the chance to hear such intruders (with a Listen roll), awaking to find one or more middle-eastern men, swathed in black, poking around their home. At this stage, the Children are unlikely to attempt to kill an investigator and would rather flee than engage in combat, but if combat does ensue, such individuals will attempt to escape at the first opportunity.

Also a possibility is to have one of the Children (or a hired representative) approach the investigators with a warning to stay away from looking into the Campbell Thompson expedition – one of the Children, named Azhar, does just that in Chapter 2, pg. 80, if you want to introduce him sooner. Such an approach is intended to scare off the investigators. A possible warning may be worded as:

"My friends and I wish to steer you away from matters not of your concern. Your enquiries into Thompson's sack of Nineveh are unwelcome. It would be better for your health if you left such affairs alone."

If violence seems likely, the representative will give his regrets that the conversation turned sour and depart. If the investigators are hell-bent on attacking, have the representatives' back-up show up; three or four Children armed with long knives (and perhaps firearms) should persuade the investigators that today is not a good day for a fight. If appropriate, the Children will be happy to set the investigators up, making them out to be in the wrong when the police are called.

If, by the close of the scenario, the investigators still possess the statuette of Nabu Incarnate, the Children (presuming they are now aware that the investigators hold it) will make a move against them in order to obtain the artefact. The Keeper is, of course, free to have the Children enter whenever seems most appropriate. It is also possible for both Delgado's men and the Children to come into conflict with one another, particularly towards the end of the scenario. Whilst being attacked by Delgado's men, the investigators may be surprised to see the Children turn up and join the fray. Hopefully the investigators seize the opportunity to escape amidst the chaos!

Statistics for the Children of Tranquillity can be found on pg. 17.

THE FUNERAL DINNER OF • LORD HOWARD BRIGHTMAN •

Ancient Echoes begins with the investigators attending the memorial gathering for Lord Brightman's funeral. Although the investigators did not know Lord Brightman personally, he was a member of the Wentworth Club and so they, like the rest of the membership, have been invited to attend a memorial dinner being held at the club in his honour.

The dinner is held on the evening of Thursday 9th July. The Wentworth Club is packed with nearly one hundred members socialising and sharing their memories of Lord Brightman.

Whilst initially a sombre affair, it does not take long before the wine begins to flow freely. Keepers should refer to the section on the Wentworth Club on page 17 of the campaign introduction for further details of some of the key people to found in the club, as well as the club's premises.

Shortly before everyone is called to the grand dinning room, the club's president, Gregory Bluffstone, calls for silence and says a few words. Read aloud or paraphrase the following:

"Ladies, Gentlemen and honoured guests, I welcome you to the Wentworth Club. I'm afraid this welcome comes at the blackest of times. Our friend and colleague, Lord Brightman is no more. Taken from us by wicked fate in the most heinous of crimes. It is with a heavy heart that tonight's proceedings are held in honour of Howard Brightman. We come to pay our respects and remember him.

"I have known Lord Brightman for a number of years and was one among many who greatly enjoyed listening to his tales of adventure brought back from his travels and archaeological digs. Indeed, I remember he once terrified me with a tale of his exploits whilst in Nineveh… Ah, Theodore, you too will remember that night?"

The crowd turns to look at the person Bluffstone is referring to, a middle-aged gentleman with receding hair and weathered features, who blushes slightly and nods a silent agreement to the speaker.

"I shall not share the tale here, but suffice to say that Lord Brightman was taken from us too early and we mourn his passing. Let tonight's dinner stand in memorial to him. Let us of the Wentworth Club honour our dead. I give you… Lord Howard Brightman!"

With this the gathered crowd raise their glasses and then gives three cheers for the departed Lord. As the cheers die down, a gong is chimed and Sykes, the head butler, announces that dinner is served.

Everyone begins to make their way to the dining room, where the room is packed with tables to accommodate the large number of guests. The investigators are directed to the seating plan and find they have all been seated together, their table towards the middle of the room. As is the new tradition, female members are allowed to attend the dinner and join their male companions on the upper floor of the club's premises, although one or two of the older gentlemen might be overheard giving a snide remark about this.

The investigators' table seats six people with comfort (if there are six players, then all are of course seated here; if, by chance, there are more than six players in your game, then increase the table size to accommodate eight people). As the investigators take their places, Theodore Rayburn-Price, the gentleman pointed out by Bluffstone in this address, approaches and begs their forgiveness, *"My dears, could you oblige me? I seem to be without a seat at the dinner. Would you mind awfully if I joined your table?"*

Hopefully the investigators agree to his request; if not, have Sykes, the head butler, appear with an extra set of cutlery and napkin and begin to set a new place for Rayburn-Price. As Sykes does this, he apologises to the investigators, saying that theirs is the only table with room to accommodate Mr Rayburn-Price (who just shrugs, smiles and sits down).

A sumptuous dinner of numerous courses is then held. Waiters bring forth platter after platter. Lavish dishes of hog's heads, partridges and other more exotic delicacies adorn the dinning tables. The serving staff run hither than thither, bringing in courses to much acclaim and applause from the guests. The dour, solemn atmosphere of the evening is quickly replaced with a more joyful and mirthful one.

The dinner provides a fine excuse for players to introduce their investigators, both to one another and to Rayburn-Price, who introduces himself as, *"A collector of stories and antiquities."* As each investigator is introduced, Rayburn-Price nods and warmly shakes their hand. As the dinner continues, the investigators are likely to begin asking Rayburn-Price about the deceased, as well as other pertinent questions. Following are summaries for what Rayburn-Price will say, adjust these as necessary:

How long have you been a member of the Wentworth Club?
"I've been member for twenty or more years, although I tend to lurk on the top most floor these days, in one of the quieter lounges."

What is your occupation?
"My inheritance is such that I am able to devote my time to my interests. I am fascinated by history and ancient cultures. In

Theodore Rayburn-Price

Age 53, Amateur Historian and Collector of Antiques.

First Impressions: Appears in his early fifties, receding dark brown hair, weathered and eagle-like features. Tall, slim and always smartly dressed in a morning suit.

Personal Details: Rayburn-Price plays a key role in some of the later chapters of the campaign. He is intended to become a patron of sorts to the investigators, as in later chapters he will provide information and direction that leads the investigators deeper into the Curse of Nineveh.

Secrets & Goals: To help his friend Neve Selcibuc, to find out if there really is a 'curse'.

Playing Rayburn-Price: Eager to be of service, witheringly sarcastic to those he considers beneath him.

STR 45	CON 50	SIZ 60	INT 85
POW 65	DEX 65	APP 60	EDU 91
HP 11	DB 0	Build 0	Move 6

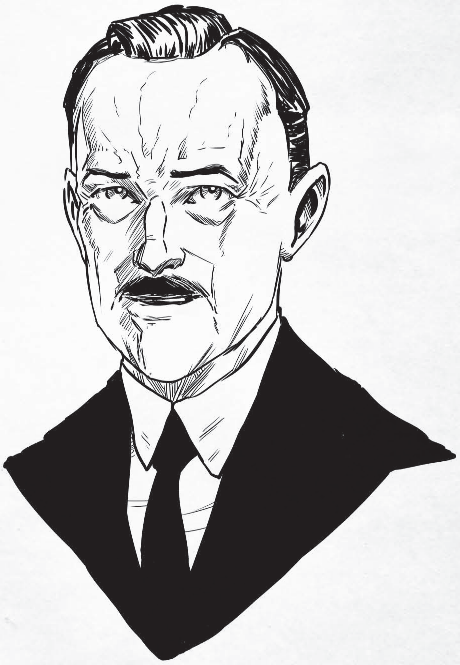
Sanity: 59
Magic Points: 13

Attacks: 1
Brawl 45% (22/9), damage 1D3, or by weapon.
Dodge 35% (17/7)

Skills: Archaeology 65%, Climb 50%, Credit Rating 78%, History 68%, Library Use 60%, Natural World 35%, Occult 35%, Persuade 40%.

Other Languages: Arabic 35%, French 55%, Greek 30%, Latin 55%.

Spells: Bless Blade, Chant of Thoth, Warding.



my youth I toyed with becoming an archaeologist but I found the heat of foreign climes to be adverse to my constitution, so I returned to London for a less-adventurous life. I am occasionally called upon by friends and acquaintances to broker private sales, assist in historical research and generally stick my nose into things that interest me. That and, of course pondering the course of life whilst relaxing at the club!"

What can you tell us about Gregory Bluffstone?
"Ah, Gregory is a first-rate curmudgeon! He's been here for as long as I can remember. His great grandfather fought in the Opium War (1839–42), you know."

How well did you know Lord Brightman?
"I've known Brightman for some 10 years. He was a keen historian, ever off on one dig or another. He always brought some small relic back from each dig for me. Very kind he was. Although he was never the same after the one in Iraq. That whole dig seems to have been cursed. When he returned he was a shell of a man, avoiding society and becoming a recluse in his own home."

Bluffstone mentioned a terrifying tale, can you share it?
"It was soon after Brightman had returned from Iraq and the Nineveh dig, but before he had totally gone into seclusion. He had invited me and Bluffstone round to show off some of the things he had… let's just say acquired… from his time in Iraq. We spent a delightful evening looking over old relics and listening to Brightman's exploits when things turned to a darker vein. As the moonlight crept in through the

windows, Brightman turned quite sombre as he opened a box containing the last artefact he wanted to show us. It was a dark thing indeed. A twisted statuette of the god Nabu, carved by some long dead Assyrian who most certainly must have been insane! Unlike other representations of the god, this one was wrong somehow. An evil looking thing... It was then that Brightman told us how it had come to be in his possession. Apparently, one night he couldn't sleep and had been walking around the dig site when he chanced upon one of the locals in the act of stealing that very statuette.

An altercation ensued and without warning the local pulled a hideous looking knife upon Brightman. Fearful of his throat being slit, Brightman drew out his pistol and shot the thief dead. Yet as he lay dying, the thief grabbed Brightman's hand and thrust the statuette into it, saying, 'Take it! Take it and may the Curse of Nabu make you sleep no more.' Now Brightman was not a man to be easily shaken, yet when he told us this tale his eyes were filled with horror and the very joy of life seemed to diminish from him. For he told us that since that fateful night he had been unable to find restful sleep and believed the curse to be true."

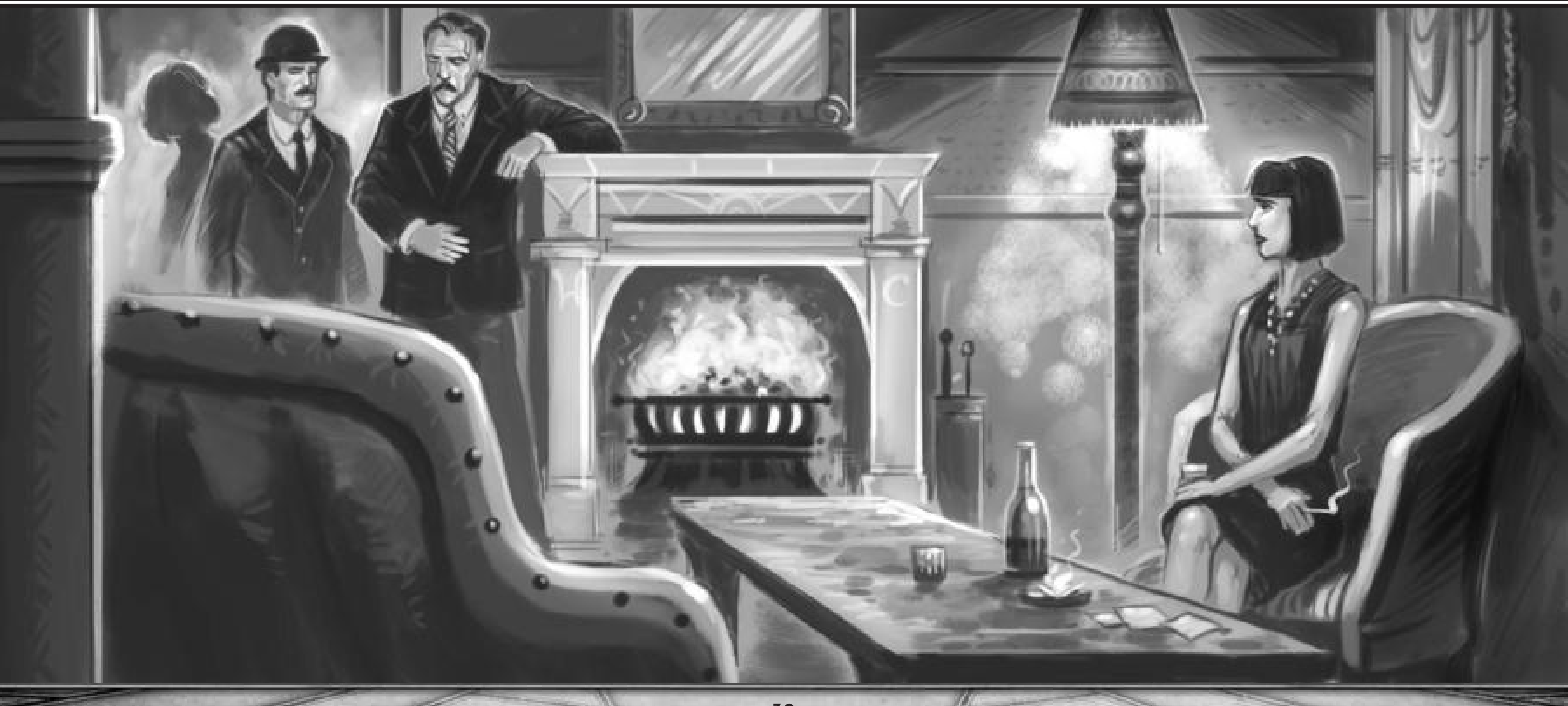
How did Brightman die?
"The newspapers only gave the facts, not the details. You see, Brightman was brutally murdered in his home. His manservant found him, poor man. It was a terrible scene of carnage; Brightman's throat had been slit ear to ear."

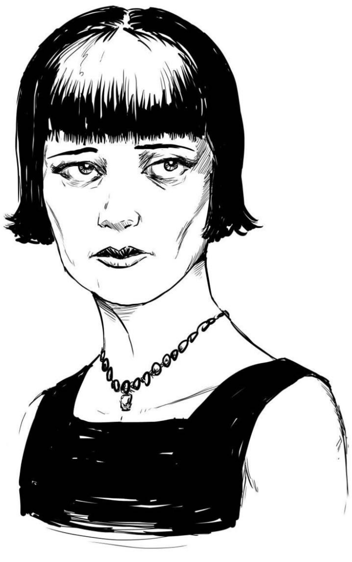
Do you believe in the Curse?
"When I looked into Brightman's eyes that night all those years ago, I saw something that chilled me to the core. He believed in the curse and I think I do too."

Once Rayburn-Price has finished answering the investigators' questions he will take his leave, saying that he hoped his stories didn't put anyone off their dinner and that he looks forward to seeing them all again soon.

Soon after Rayburn-Price's departure, the dinner ends with everyone retiring to the many lounges within the club. Whilst the investigators enjoy a glass of port, Rayburn-Price reappears, a concerned look upon his face. He seems to be looking for someone. His eyes find the investigators and he makes a beeline for them, *"Ah, my friends! I've been looking for you. I need your assistance. Would you have a moment to spare?"*

Following the summons, Rayburn-Price leads the investigators up to the top floor of the building, past many of the guests, to a small lounge at the rear of the building. A single table lamp illuminates the room, revealing a number of chairs, one of which appears occupied. Once all of the investigators are inside, Rayburn-Price closes the door (a clear sign to others that a private meeting is being held) and introduces the rooms' occupier as Miss Neve Selcibuc. It is clear to see that the young woman looks worried; there are dark rings under her eyes and she seems to be biting her lip.





Neve Selcibuc
First Impressions: Mid twenties, slim build, smartly dressed, brunette hair. Dark rings under her eyes. American.

Secrets & Goals: To find out what happened to her friend Archie Glossop. To escape the curse.

Playing Neve: Normally insightful and tenacious, now a little withdrawn and fearful.

Neve Selcibuc

Age 25, Fearless Investigator.

STR 60	CON 70	SIZ 60	INT 70
POW 70	DEX 80	APP 50	EDU 80
HP 13	DB 0	Build 0	Move 8

Sanity: 64

Attacks: 1
Brawl 40% (20/8), damage 1D3, or by weapon.
Dodge 40% (20/8)

Skills: Archaeology 60%, Climb 50%, Credit Rating 45%, Cthulhu Mythos 8%, Drive Auto 35%, Fast Talk 40%, History 45%, Intimidate 30%, Library Use 45%, Listen 50%, Natural World 30%, Occult 45%, Psychology 50%, Spot Hidden 35%, Stealth 40%, Throw 30%.

Other Languages: Arabic 20%, French 60%, Latin 40%.

Rayburn-Price takes a breath and relates the following:

"I'm sorry to drag you away from the hubbub, but I think that you may be able to help us… Have you heard that Reginald Campbell Thompson was with Leonard King at the dig at Kuyunjik – Nineveh – back in '03? They were trying to find the Temple of Nabu—a lost repository of artefacts worth a king's ransom. If you can recall the papers at the time, it was reported that the pair were unlucky and unable to locate the temple so they returned to London. Rumours have persisted ever since that the pair planned and executed a later, secret dig at Kuyunjik.

"In 1919 King took unwell, dying suddenly in his hotel room. Lord Brightman told me that he and Thompson, as well as a small number of others, departed England following King's death to further explore Nineveh. According to what Brightman told me, it wasn't long before some on the dig began to have accidents. You remember what I told you at dinner about Brightman?"

"That's where I come into the picture." Silent until now, Neve Selcibuc speaks. *"I recently returned to London to recuperate after a difficult time in Scotland, thought it would do me good to catch up with some old friends, so I stayed with my pals Bingo and Honoria. I also met up with a good friend, Archie Glossop, who works at the British Museum. He told me that staff at the museum were cataloguing hundreds of artefacts from a dig at Nineveh. What was strange was that the last dig there had been back in 1903 and all the items from that dig had already been catalogued some time ago. It seemed like there had been a more recent, perhaps secret, dig at Nineveh. He had heard rumours that Thompson had actually gone back to Nineveh and uncovered something truly terrific, and that the artefacts were actually from there. Archie also said there'd been a number of recent thefts from amongst the finds he'd been working on. As we were old friends, he gave me list of objects that were believed to have been stolen and also 'lent' me one the new artefacts, which he smuggled out of the museum so that I might be able to look into it and see if I could determine where it had come from.*

"In my time, I had come to know a man called Ebenezer Albright, who deals in antiquities, so I went to his shop. When I mentioned the thefts at the museum he told me he thought they were items from Kuyunjik, from the Mound of Nebu Yunus. When I showed him the artefact that Archie had lent

me, he initially dismissed it as also from the Mound of Nebu Yunus, but then he took a closer look at a mark on its base. He turned pale and muttered something about Nabu and 'that bastard King'. He was scared and shooed me out of his shop. What's worse, I couldn't shake the feeling that we were being watched.

"I went to the British Museum to see Archie again, only to find the antiquities section cordoned-off and swarming with police. There was blood and a body in the Assyrian section. After some fruitless enquiries I managed to speak to Thompson himself. He told he that Archie was dead… Murdered! There had been a break-in. He wanted to know what connection I had to Archie and why I was at the museum. I made some excuses and left in hurry.

"Filled with grief and anger, I went back to Ebenezer's shop to get to the bottom of things. Ebenezer played dumb, refusing to answer my questions. I don't know what came over me, but I saw red, slapped his face and pushed his fingers into his desk drawer, trapping them. That made him tell me the truth. He said that King and Thompson had found something at Nineveh and brought something back that should have been left behind. He also mentioned a curse. Words poured from his lips, strange words, ancient names that filled me with dread. I cannot recall exactly what they were but they were dark indeed. He said I must leave and tell no one. As I turned away, he tried to grab me and before I knew it I had reached for a whiskey bottle on his desk and smashed it over his head, running from the shop as quickly as I could.

"Ever since then I've been followed. I'm having awful dreams. I believe someone is after me because I've been asking too many questions. You must help me. I fear more people are going to die."

"So my friends," says Rayburn-Price, *"We need your help. Both Neve and I are too well known to go snooping about the British Museum, you see. We need people like you who no one knows, able to talk to people like Ebenezer Albright and get more answers. My own experience with Howard Brightman leads me to believe that all is not well.*

I fear Neve is in danger so I am arranging for her to leave the city quietly. Something is afoot. Rumours persist that Thompson found the Temple of Nabu, if that is so, then what he brought back from there might explain current events."

Neve reaches into her bag and hands something heavy over to Rayburn-Price, covered in a cloth. He then passes this to you (for details on the artefact see **Nabu Incarnate**, page 55).

"Here is the artefact given to Miss Selcibuc. We only ask that you look after it. I have to say it bears an uncanny resemblance to the one shown to me by Lord Brightman. Perhaps you can someone how return it to the British Museum or hold on to it until more has been discerned. Two of our friends are dead already. Can we rely on you to look into Brightman's death, as well as poor Mr Glossop, and find out who or what is behind these murders? Perhaps you can help prevent more deaths?"

Thus the campaign is begun. Rayburn-Price and Neve will try to answer any further questions the investigators may have, although their knowledge is more or less limited to that which has already said. They are keen to depart swiftly in order to get Neve away to a place of safety outside of London (Rayburn-Price intends to drive her immediately to his estate in Cumbria, in the North of England). Rayburn-Price provides the investigators with a mailbox address, which he says will be checked regularly. Should the investigators have anything to report, they should send a telegram to the mailbox. Neve and Rayburn-Price can supply the following information to the investigators before they depart:

Timeline of Deaths

- Leonard William King: 20th August 1919 (in a hotel room).
- Lord Brightman: Saturday 24th June 1925 (at his home).
- Archie Glossop: Wednesday 8th July 1925 (at the British Museum).

Addresses

- Archie Glossop: 4 Smithy Street, E1 3BW
- Lord Brightman: Regent's Park Road, NW1
- Bingo and Honoria Pinker: 5 Well Road, NW3
- Ebenezer Albright shop "Sweet Relics": Copenhagen Street, N1

If you have ***The Journal of Neve Selcibuc***, Neve will hand this over to the investigators too. It mostly concerns her previous adventure, but might shed some light on recent events too. If the investigators think to ask Neve for the list of stolen artefacts given to her by Glossop, she apologies and says she thinks she lost it in the altercation with Ebenezer Albright.

Once they have left the Wentworth Club and London, Neve and Rayburn-Price play no further part in this scenario, although

Rayburn-Price does return in Chapters 2 and 4, acting as the investigator's patron. Essentially the pair are incognito from this point on. The investigators are on their own.

THE STATUETTE OF • NABU INCARNATE •

The statuette given to Neve Selcibuc by Archie Glossop, which in turn is given to the investigators at the start of this scenario, is known as "Nabu Incarnate." It is approximately 20cm (8") high and made from pure gold. The statuette is of a bearded king who appears to be transforming out of a second, plainer humanoid figure. The effect is to suggest some form of divine conversion or god-like birth. There are no marks or inscriptions save for a small sigil carved on the base, which looks like a rune of some kind: it is in no human language and requires a successful Cthulhu Mythos roll to decipher that it means "Yul'huthris", a being with a link to the coterminous blasphemy that is Yog-Sothoth.

Looking at the relic causes a sensation of unease and it feels greasy to the touch. The statuette was indeed intended to signify the rebirth of Nabu, the events of which are described in Chapter 6.

The statuette carries a curse. Those who possess it are cursed with bad dreams and ill fortune. Each night, dreams bring visions of disaster, rest is hard to find as the sleeper finds themselves awaking in panic but with no memory of the nightmare. Each morning a Sanity roll must be made or 1 point of SAN is lost. This continues until the statuette is no longer possessed and another claims ownership. In describing the nightmares, the Keeper should refrain from providing too many details as once the dream is over as the investigator remembers nothing of its contents. Be vague and cryptic. Here are some suggestions:

- Something was hunting you.
- You were being chased.
- You remember running and being out of breath.
- Something was hitting you.

Avenues of Investigation

The investigators have a number of avenues that they may elect to pursue. Here is an outline of possible routes of investigation. Details on each of these can find found in the following sections.

Investigating the Death of Archie Glossop
- Police investigation (pg. 35).
- The crime scene and work colleagues at the British Museum (pg. 36).
- Glossop's home (pg. 39).

Investigating the Death of Lord Brightman
- At the Wentworth Club (pg. 34).
- Police investigation (pg. 36).
- Brightman's home and scene of his murder (pg. 40).

Investigating Leonard William King's death
- Newspaper reports (pg. 37).
- Police investigation (pg. 37).
- Library (pg. 37).

Investigating Neve Selcibuc's Lodgings in London
- Bingo and Honoria (pg. 37).

Investigating the Campbell Thompson Expedition
- At the Wentworth Club (pg. 35).
- At the British Museum (pg. 41).
- *Who's Who* entry (pg. 41).
- Expedition notes within Thompson's private journal (pg. 46).
- Expedition survivors: Terrence MacAvoy (pg. 47), Peter Simpkin (pg. 48) and Willard Puncheon (pg. 47).

Investigating the Thefts at the British Museum
- Police investigation: Archie Glossop's murder (pg. 36).
- Newspaper reports (pg. 37).
- Speaking to museum staff (pg. 41).

Investigating Ebenezer Albright
- His shop, Sweet Relics (pg. 49).

- There was blood... Everywhere.
- Twisted sounds were deafening you.
- Your mouth was dry and you were choking.
- There was a darkness coming.

As the investigators are given the statuette by Neve, they become the new possessors and consequently all of them are affected (the act of giving was to the "group" of investigators rather than a single person). They begin to feel its curse on the following morning and each day hence until the statuette is taken or given to another.

During this scenario the Children of Tranquillity, as well as the hired thugs of Aloysius Delgado, will attempt to steal or take the statuette by force. Should such events lead to the statuette leaving the investigators possession, or if they somehow return it to the British Museum, the curse is lifted and will no longer affect the investigators. Should they, however, retain the statuette in their keeping then each night will bring more nightmares and potential Sanity loss. Note that even if melted down, the gold is still cursed and must be given away to end its terrible hold.

INVESTIGATIONS AT • THE WENTWORTH CLUB •

The investigators may wish to ask around at the Wentworth Club about Lord Brightman, Rayburn-Price and the Campbell Thompson dig in general. Whilst Keepers can refer to the NPCs described in the Wentworth Club section of the campaign introduction (pg. 17), the larger membership of the club has been left purposefully vague to allow Keepers to design their own NPCs. Such characters may play whatever roles the Keeper wishes in this campaign, even perhaps providing replacement investigators when needed. Where appropriate, the Keeper is encouraged to build intrigues, rivals as well as friends, each either providing the following information freely or at the cost of a skill roll (for example, Charm or Persuade). Some NPCs might only reveal what they know if the investigator can provide them with a favour in return.

ABOUT THEODORE RAYBURN-PRICE

- *"He's been knocking about here for years, part of the furniture! A fine fellow. Has a family house in the Lakes I think."*
- *"I've heard him tell a few stories over the years, you know. Delights in tales of the macabre. I remember one about an African witch doctor cursing some young fellow. The chap died three nights later; no sign of injury whatsoever! Yes, Rayburn-Price is a one for the stories!"*
- *"Think I've bumped into him once or twice in the halls. Think he likes the peace and quiet of the upper floor. I've no reason to doubt he's an upstanding chap."*
- *"He's a splendid sort. I wanted to sell-off a few baubles I'd collected over the years and Rayburn-Price helped to find a buyer and broker a deal. He knows a lot of collectors. Refused to take a penny in payment, said it was his pleasure to help out a fellow Wentworth."*

ABOUT LORD BRIGHTMAN

- *"A well-liked fellow, very interested in history and ancient civilisations. In his time he'd joined a number of archaeological digs in African and the Middle East, most notably he was a member of the Campbell Thompson expedition at Nineveh in 1919. Apparently the dig was quite 'hush hush' in fear of antagonising the locals, who were up in arms over something or another."*
- *"I heard a whisper that he had struck a deal to privately sell some of the artefacts from the dig. Fell through though. Could be a cause for disgruntlement, though."*
- *"Such an unfortunate family. First his wife and son die in a coaching accident, and then a year later so does he. It's as if someone had got it in for the whole lot of them."*
- *"Never a more honest and upright gentleman had I pleasure to know. Lord Brightman was a top-class gent. Always ready with a friendly word of advice. Of course since he returned from Iraq he was never the same. He looked different somehow, as if the life had gone out of him. Of course the death of his family just sent him on a downward spiral. Locked himself up in his house, turning away callers. Such a shame."*
- *"Murdered in his own home would you believe? Word has it that whoever it was did unspeakable things to his corpse. Blood everywhere they say. The madman that done it used poor Brightman's blood to write some*

warning on the walls. Don't know what. I guess the police are keeping tight-lipped about it."

ABOUT THE CAMPBELL THOMPSON DIG

- *"Well the word is they were looking for the Temple of Nabu; at least that's what I heard from an acquaintance at the British Museum. Apparently they unearthed a curse though, like the one Carter and Carnarvon unleashed back in '22. Strange stories came back with the dig of robberies, restless natives and worse! Apparently one poor chap lost his marbles. Inside Bethlem now they say."*

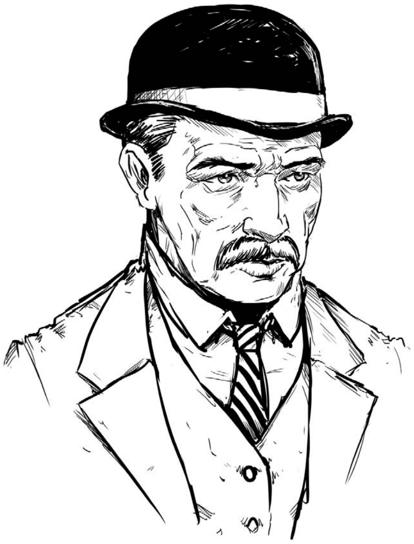
- *"Oh I used to be friendly with one of the chaps who went off on that dig! Yes, lost touch with him now of course. I remember him talking about how dangerous things got, what with the locals. Apparently some accidents were not really accidents, if you know what I mean? Some men died. The fellow's name? Ah, let me see... Yes, MacAvoy, Terrance MacAvoy. Lived on Hebron Road, Hammersmith way."*

• THE POLICE •

Investigators may approach the police to ascertain the details for a number of cases of interest, including: the deaths of Lord Brightman and Archie Glossop. Investigators might also wish to enquire about the circumstances surrounding the death of Leonard William King back in 1919. Those with existing police contacts may be able to gather information more quickly and easily, otherwise the investigators will have to make a formal enquiry, providing their name and reasons for interest. Depending on the approach taken, the investigators may require either a suitable introduction from a gentleman of good standing, or will need to make a successful Charm, Persuade or Law roll in order to be pointed to someone they can speak to. Those from known and respected families, or who have some form of association with the London police might have an easier time of things, providing a bonus dice to the roll. If the investigators are successful they end up speaking to Detective Marcus Brinslow; whilst he is only personally working on the murder of Lord Brightman, he can talk about the other cases to some degree. Should the investigators press to speak directly to the officers in charge of the Archie Glossop case, they are directed to Detective Weston Partridge (although they will have to make an appointment to see him at a later stage).

Detective Marcus Brinslow
First Impressions: Early fifties, clipped moustache, deep bags under his eyes.

Playing Detective Brinslow: Act all calm and collected.



Detective Marcus Brinslow

Age 52, Police Detective.

STR 65	CON 70	SIZ 50	INT 70
POW 60	DEX 60	APP 50	EDU 70
HP 12	DB 0	Build 0	Move 7
Sanity: 57			

Attacks: 1
Brawl 60% (30/12), damage 1D3, or truncheon 1D6
Dodge 30% (15/6)

Skills: Art/Craft (Acting) 25%, Credit Rating 39%, Intimidate 60%, Law 55%, Locksmith 40%, Listen 40%, Psychology 40%, Spot Hidden 45%, Stealth 35%.

Detective Weston Partridge
First Impressions: Detective Partridge is in his early thirties, clean-shaven with a bulbous nose.

Playing Detective Partridge: Play by the book. Personal hygiene is important to him, so look down on anyone who is not well groomed.

Detective Weston Partridge

Age 32, Police Detective.

STR 80	CON 75	SIZ 60	INT 70
POW 50	DEX 60	APP 50	EDU 60
HP 13	DB +1D4	Build 1	Move 8

Sanity: 50

Attacks: 1
Brawl 70% (35/14), damage 1D3+1D4,
or truncheon 1D6+1D4.
Dodge 30% (15/6)

Skills: Charm 35%, Climb 50%, Credit Rating 26%, Drive Auto 40%, First Aid 45%, History 25%, Intimidate 40%, Jump 35%, Listen 40%, Navigate 30%, Persuade 50%, Psychology 60%, Spot Hidden 55%.

POLICE INFORMATION: ARCHIE GLOSSOP

The British Museum was broken into in the early hours of Wednesday 8th July 1925. The culprit is believed to have entered via a service door near to the Assyrian Collection in the antiquities section of the museum. It is believed that Archie Glossop, an assistant curator, had been working late in that area of the museum and confronted the interloper. A struggle took place and Mr Glossop was killed. The assailant then proceeded to ransack the exhibits before departing through the aforementioned service door. There were no witnesses and the security guards discovered the body whilst conducting their rounds.

The police surgeon has given the cause of death as severe blunt trauma to the head. Police enquires have revealed that the Assyrian Collection has suffered from a series of minor thefts prior to the incident. At present, there is little in the way of leads to determine a suspect. The motive appears to have been theft. The sergeant can also provide Glossop's residential address at 4 Smithy Street, E1 3BW.

If asked about the thefts, or if anything was noted as being stolen at the time of the incident, the detective will refer to some paperwork and pull out a sheet giving a list of recently stolen items (see **Handout 2: Record of Stolen Items** on pg. 52).

Keeper's Information: Two of Delgado's men, Angus Reid and Tommy Clark, were behind the recent thefts and the murder of Glossop. They had been taking items that they thought Delgado wanted: unfortunately the items they took were not the correct ones that he requires. Up until the night of the murder, the men had just been coming into the museum and pocketing the relics, but as the bust of Nabu was a much larger piece they decided to break-in to obtain it. Unfortunately for Glossop, he caught the pair red handed but was bludgeoned to death for his trouble. More recently, the hirelings have taken their ill-gotten gains back to Delgado for their reward only to have him turn on them, calling them idiots for bringing him the wrong items; the pair did not survive the meeting with Delgado.

POLICE INFORMATION: LORD BRIGHTMAN

Lord Brightman was murdered in his bedroom at home (Regent's Park Road, NW1). His manservant, Samuel Collins, discovered the body at 6 am on 4th July 1925. According to the police surgeon, Lord Brightman had been stabbed 37 times in the torso, had his throat slit and had his hands and feet severed. The aforementioned hands and feet had been positioned upon the corpse's chest. The murder weapon is assumed to be a very sharp knife, approximately 8 to 10 inches in length. The assailant had proceeded to use the deceased's blood to write a message on a piece of parchment paper (found inserted in the deceased's mouth). The message read: *The curse shall find all who have stolen.*

The deceased's bedroom window was open and no other signs of entry could be perceived. It is assumed the culprit entered by climbing the drainage pipe adjacent to the bedroom window. No further evidence was found at the scene, although the deceased's study was entered and items moved. It is believed that one item was taken: a stone statuette of the Assyrian god Nabu (verified by Collins). Collins' statement says that he heard nothing during the night and had last seen the deceased when he retired for bed at 10 pm.

Keeper's Information: This murder falls squarely upon the Children of Tranquillity. One of their number had been watching the house for days, learning the comings and goings of Lord Brightman and his manservant. Once the murder had taken place, Lord Brightman's study was searched to find the statuette of Nabu. The murder is deemed an act of revenge (for defiling the Temple of Nabu and the theft of the artefacts) as well as a warning.

POLICE INFORMATION: LEONARD WILLIAM KING

Asking about Leonard King will raise an eyebrow, given that the case is closed and took place some six years before. The investigators will have to wait until the paperwork is found; perhaps having to call back in a few days.

20th August 1919: Leonard William King's body was discovered in his suite at the Great Central Hotel, Marylebone. The coroner recorded a verdict of heart failure. Mr King had been unwell due to a bought of influenza. There were no extraneous circumstances.

Keeper's Information: King died a natural death, although investigators might think otherwise.

• NEWSPAPERS •

The following clippings can be found at any of the London libraries or appropriate newspaper morgues. No roll is required to find the recent items (**Handout 3: *The Times*, Thursday, 9th July 1925**, pg. 52 and **Handout 4: *Evening Standard*, Friday, 26th June 1925**, pg. 53), although King's death notice (**Handout 5: *The Times*, Obituaries, 25th August, 1919,** pg. 53) will require a Library Use roll to find.

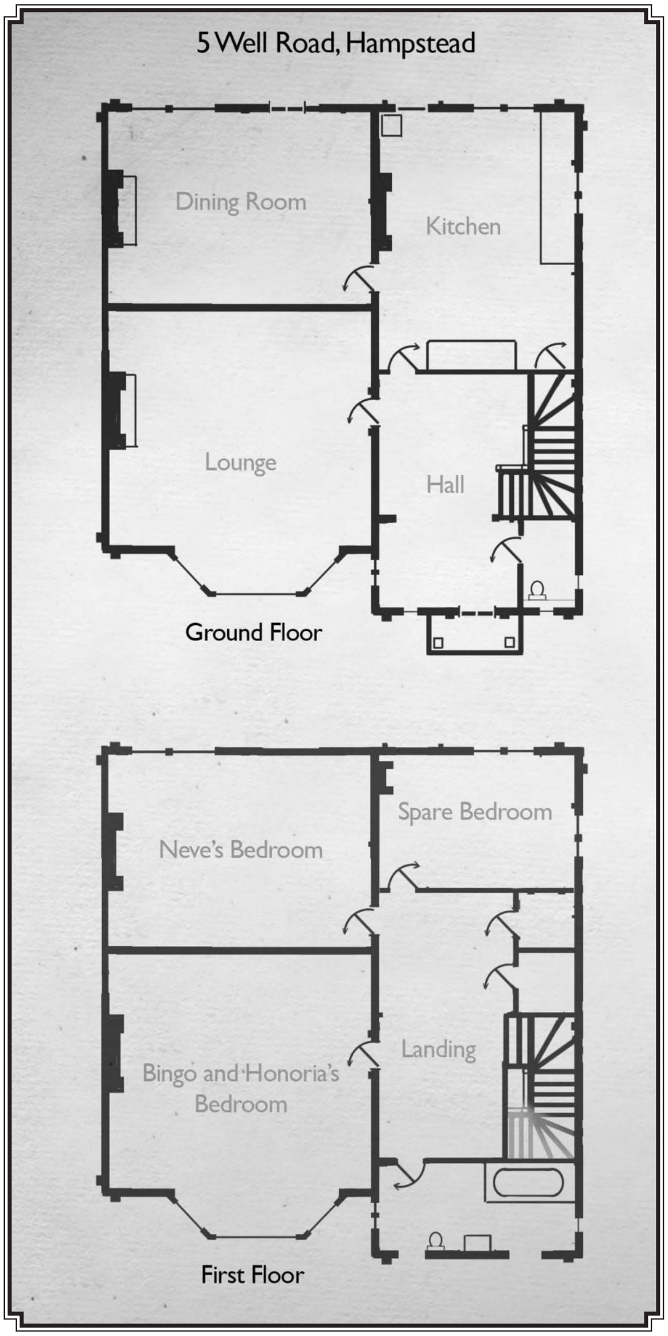
INVESTIGATING
• LEONARD WILLIAM KING •

Further to the newspaper obituary (**Handout 5: *The Times*, Obituaries, 25th August, 1919**) and the police report (see above), investigators making a successful Library Use roll may come across King's entry in the Encyclopaedia Britannica (**Handout 6: Encyclopaedia Britannica, 1922**, see pg. 54).

INVESTIGATING
• NEVE SELCIBUC'S LODGINGS •

5 Well Road, Hampstead (North London)

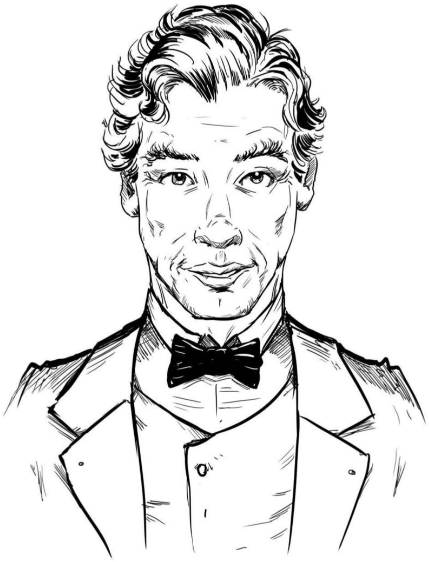
Whilst in London, Neve stayed with her friends, Bingo and Honoria Pinker. The couple live at 5 Well Road, Hampstead, in a well-appointed terrace house. Bingo works at Reese, Mortimer & Kettle, a small publisher of supernatural fiction, whilst Honoria is a private secretary to a Member of Parliament.



Since Neve arrived, the couple began to notice strange men around the streets where they live. Sometimes in a parked car along the street and at other times seemingly perched on a wall, reading a newspaper. At first, neither took any notice, but as the days passed the sight of the men became more apparent. When they mentioned this fact to Neve, she turned pale and looked worried. Soon after, Neve made contact Rayburn-Price and arranged to leave London—not only for her own safety, but also that of her friends.

Of course, it has been Delgado's minions watching the house. At first it was to keep an eye on Neve and ascertain whether she had (or knew of) one of the artefacts that they were after; currently, they are keeping a watch to find Neve as it appears they have somehow lost her (her speedy exit with Rayburn-Price from the Wentworth Club caught Delgado's men off-guard).

When the investigators show up on the doorstep, Bingo and Honoria will be somewhat distrustful of strangers, even those professing to know Neve. Only a suitable skill roll (Charm or Persuade) or definitive proof that Neve vouches for them will allow the investigators through the door, otherwise the door will be shut in their faces and Bingo will shout that he's, "Calling the police." Faced with the cold shoulder from the otherwise happy-go-lucky couple, the investigators may have to telegram Rayburn-Price to ask Neve to send Bingo a telegram in return vouching for them; this may take at least a day, if not two, to accomplish.



Bingo Pinker
First Impressions: Bingo is in his late twenties, with slightly wild hair, bushy eyebrows and a massive smile.

Secrets & Goals: To find out what has happened to dear Neve.

Playing Bingo: Act mostly sensible but occasionally give in to bouts of wacky behaviour.

Bingo Pinker

Age 28, Publisher.

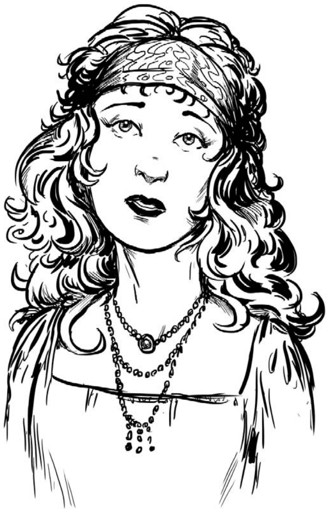
STR 40	CON 60	SIZ 65	INT 80
POW 50	DEX 85	APP 60	EDU 85
HP 12	DB 0	Build 0	Move 7

Sanity: 50

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 30% (15/6)

Skills: Charm 30%, Climb 30%, Credit Rating 30%, History 45%, Law 25%, Library Use 60%, Listen 30%, Spot Hidden 30%, Stealth 40%, Throw 20%.

Other Languages: French 70%, German 30%, Latin 25%.



Honoria Pinker
First Impressions: Honoria is in her mid twenties, with curly red hair, large earrings and a colourful headscarf.

Secrets & Goals: Honoria and poor late Archie were both ritual magicians, and sought to keep Neve close for her own protection.

Playing Honoria: Give in to flights of fancy and worry too much about what might have happened to your dear friend.

Honoria Pinker

Age 24, Private Secretary.

STR 65	CON 70	SIZ 60	INT 50
POW 50	DEX 70	APP 45	EDU 40
HP 13	DB +1D4	Build 1	Move 9

Sanity: 58

Attacks: 1
Brawl 25% (12/5), damage 1D3 + 1D4.
Dodge 35% (17/7)

Skills: Accounting 50%, Charm 60%, Cthulhu Mythos 2%, Climb 30%, Credit Rating 30%, First Aid 45%, Library Use 30%, Listen 40%, Occult 46%, Psychology 45%, Spot Hidden 35%, Stealth 25%, Throw 30%.

Other Languages: French 50%.

Once the investigators gain the pair's trust they are invited inside and offered a nice cup of tea and biscuits. The couple will relate their experience (as outlined above), adding that the men aren't always there. They seem to come and go, but usually someone is can be seen slowly walking down the street or sat near the bus stop on an evening. Honoria isn't sure if she is not going a little mad; perhaps she really is imagining it all and the men are not watching them, but actually innocently going about their business. Perhaps it was Neve's reaction that was the tipping point and got their minds over-excited.

The pair also ask how Neve is and if the investigators know where she has gone, *"She left in such a hurry. Packing her bag and rushing off into an expensive car at the drop of a hat. We really are quite worried about her don't you know."* Neve left soon after she realised she was in danger, arranging to have Rayburn-Price collect her in his car.

Whilst the investigators are with Bingo and Honoria there is a 30% chance that the house is currently being watched by one of Delgado's men; this chance rises to 80% if they are there in the evening. Investigators wishing to identify one of the watchers should attempt a Spot Hidden roll. Pushed rolls most likely mean the investigator has gone out into the street for a better look, so failed pushed rolls may mean that Delgado's man spots the investigator obviously looking about; either choosing to run and hide before he is spotted, or (for more devious Keepers) electing to ambush the investigator in order to question them about Neve's whereabouts. How such matters proceed is left to the Keeper, but refer to **Delgado's Minion Spills the Beans** (pg. 26) should the tables be turned and the investigators gain the upper hand. If required, a second hireling may show up (to relieve the first watcher), providing some stiffer competition if a fight should break out. In such an event, Delgado's men will happily give the investigators a "pasting" but will defer from causing any real injury, and they will run if one of them becomes significantly wounded or if it seems like the investigators have the upper hand.

THE HOMES OF • THE DECEASED •

Following-up on the recent deaths, the investigators may decide to the visit the homes of Archie Glossop and Lord Brightman in order to see if any useful information can be gained from those close to the deceased.

HOME OF ARCHIE GLOSSOP

4 Smithy Street, Mile End (East London)

The Glossop house is tucked away in the middle of a terrace row, opposite which is Smithy Street Primary School. If the investigators arrive during the daytime, they can hear the sound of children playing during one of the school's break times. When they knock at the door it is opened by Madeline Glossop, a small girl aged 11 years old (investigators might think it strange that the girl is not at school). Madeline is precocious for her years, asking, *"And who might you be?"* A weak sounding, mature female voice can be heard in the background saying, *"Madeline, don't open the door."*

Lisa Glossop, Archie's widow, has taken the news of her husband's death heavily. She is both depressed and sacred. Depressed by the loss of her husband and scared because a strange, foreign-looking, man came to the door yesterday asking questions with subtle threats. The man was one of the Children of Tranquillity, now aware of Glossop's death, come to ascertain if Glossop had "taken" any of the artefacts and if such things might be being kept on the premises. Initially, Lisa was caught off-guard by the man's questions but, despite her grief, soon realised that the man was bad news, so she shut the door on him. The following morning, Lisa's blood ran cold when one her children, Trevor (aged 8), asked her who the funny man was in his room last night. On checking, Lisa noticed some of her husband's things had been moved and she knew someone must have broken-in. Consequently, she has kept her children off school and fears that the strange man will return.

Naturally, when the door is opened by her daughter, Lisa comes rushing down the stairs, baby in her arms, and slams the door in the investigator's faces. Calmness and perseverance are required by the investigators is they wish to speak to Lisa. A Hard Persuade roll is required, that or some form of proof that the investigators mean no harm. If any can produce official-looking documents or identification that will help (lowering the Persuade roll to Regular). If the investigators are unable to make headway, they might return in a few days when Lisa has calmed down and believes the affair with the strange man to be over—the Children, having broken into the house are now confident that no artefacts are being held in the house, so don't return.

When and if the investigators manage to have a conversation with Lisa, she can impart the following information:

- She is devastated by the recent loss of her husband, however she harbours a terrible anger towards her husband's killer and wishes swift and terrible revenge on him. If the investigators seem like the kind of people who might accomplish this, she will greatly warm to them and may even outright demand that they find the killer and *"Give him the justice he deserves."* It should be quite clear that she does not mean handing the man over to the police.

- Archie had been an assistant curator at the British Museum for over ten years. He loved his job. For the last five years he had worked in the Assyrian and Egyptian collections. His boss was Patrick Langton.

- *"Archie had recently been working on some new exhibits from Arabia and said that something wasn't quite right with them. Something about them secretly coming from a temple I think. Archie seemed to think that the higher-ups at the museum were lying to him. Neve, a good friend of Archie's, had come to visit him at the museum and I think Archie told her about his concerns. Said he smuggled out a statue so she could look into the matter."*

- He was working late on that night. Said he had to reorganise some displays. If only he'd come home like usual he'd never have been there!

Regarding the strange man who called round:

- *"I got a knock at the door and there was this shifty-looking man. Looked like an Arabian sheik, although he was wearing a dark suit. I didn't like his eyes; they stared and I could see malice and evil in them. He was asking questions about Archie and the museum, mentioned something called 'minever' and whether Archie ever brought antiques home with him. I didn't like the way it was going so I shut the door in his face and told him to go away. The following morning Trevor asked me who the funny man was in his room last night. I think I dropped my cup of tea! I ran about the house checking to see… But I knew it was real. I knew that man had come back and somehow got inside. I quickly saw that some of Archie's things had been moved. Merciful heaven! We could have been murdered in our beds!"*

- Speaking to Lisa's 8-year-old son, Trevor about the strange man elicits the following: *"I had a dream: there was this man, dressed in black robes, like a prince of Arabia, in my room. I looked at him and he put a finger to his lips, shushing me to be quiet. I don't remember any more."*

Lisa can confirm that nothing appears to have been taken and will allow the investigators to take a quick look about the house. A successful Spot Hidden roll notes that there are marks on the window frame to the dining room (at the rear of the house), it looks as though someone forced open the latch.

HOME OF LORD BRIGHTMAN

Regent's Park Road (North London)

Callers are greeted by Lord Brightman's butler, Samuel Collins, who is currently in the process of packing up Brightman's affects ready to be distributed to those named in the Lord's will. At first he may assume the investigators are somehow connected to the law firm of Krank & Willis (who are handling the deceased's will and affects), or perhaps people from Leicester & Brothers Removals, the packing and removals firm, sent to help box up the fragile items and possessions. The investigators can either play along or come clean as to their reasons for the visit. Collin's is a little scatter-brained but he isn't stupid: those discovered gaining entry under false pretences will be removed and the police will be called. The Keeper should call for appropriate skill rolls as necessary.

Should the investigators find themselves in a position to question Collins, he knows the following information:

- He discovered his master's body in his bedroom at 6am on Wednesday 24th June. He had been repeatedly stabbed and his throat had been slit. The hands and feet had been severed and placed on the corpse's chest. A bloody roll of parchment was sticking out of the mouth. Upon it was written, *"The curse shall find all who have stolen,"* in the Lord's own blood. Collins grows emotional whilst recounting the scene.

- He heard nothing during the night and had last seen the deceased when he retired for bed at 10pm.

- The bedroom window was open and Collins could see no other signs of entry. He immediately called for the police, who think the murderer climbed the drainpipe, which runs up alongside the bedroom window.

- When the police arrived, Collins was asked to check the house to see if there were any unusual signs. The study had been gone-over and Collins is sure some of Lord Brightman's papers, including his journal, had been taken. Also, a stone statuette of the Assyrian god Nabu was missing; the box in which Lord Brightman kept it was open on the floor of the study.

- Lord Brightman considered the statuette cursed and the reason for his family's misfortune (his wife and son having died in a coaching accident a year previously). He was never the same after that, believing the statuette brought dire consequences and that the curse would one day come for him. He became a recluse and rarely ventured out.

- Collins describes the statuette as a thing of pure evil, unlike other representations of Nabu. It was craft in gold, depicting a twisted mockery of Nabu, which seemed to be half man-half demon. The investigators may note the similarity to the statuette given to them by Neve Selcibuc.

- Collins can confirm that Lord Brightman was a member of the Campbell Thompson expedition at Nineveh in 1919. The dig was meant to be secret and when his master returned from it he was changed somehow and refused to have anything to do with Thompson thereafter.

INVESTIGATING THE • THOMPSON EXPEDITION •

As the dig was essentially secret, there is little to be found in the press about the 1919 expedition to Nineveh. Word of mouth gossip and conjecture can be gained from a few members of the Wentworth Club (pg. 17), including the name of one of the Thompson expedition survivors, Terrance MacAvoy (pg. 47), and also from talking to Lord Brightman's manservant, Samuel Collins (pg. 40).

An entry in the 1924 edition of *Who's Who* (Library Use roll) reveals some information about Thompson himself; see **Handout 7: Who's Who, 1924** on pg. 54.

The most productive manner of obtaining information about the dig is from Thompson himself and in particular, his private journal, currently sitting on his desk in the British Museum (see pg. 46). This information can lead the investigators to some of the survivors of the expedition: Terrance MacAvoy (pg. 47), Peter Simpkin (pg. 48) and Willard Puncheon (pg. 47).

AT THE BRITISH MUSEUM

Museum Street
(***An Investigator's Guide to London***, pg. 138)
Much information is to be gained from within the British Museum. Thompson himself is currently working inside and his office is a treasure trove of information for the investigators, if they can find a way to secure it. The information to be gained is divided into the following sections:

- General Enquiries (pg. 43).
- Meeting Thompson (pg. 44).

The museum's exhibition galleries are free and open to the public on weekdays 10am to 5pm during October. Exhibits include: Printed Books and Drawings; Porcelain and Glass; Prehistoric Era; British, American, Anglo-Saxon, Mediaeval and Ethnographical Collections; and the Egyptian, Assyrian, Greek and Roman Galleries. The Reading Room is only accessible to ticket holders, but visitors may obtain a pass from the Entrance Hall Desk.

The Assyrian Collection houses impressive slabs of worked stone, statues, as well as all manner of relics, including a portion of some 60,000 cuneiform tablets, some of which tell the story of the Creation and the Flood, as well as geographical, political and legal documents. Huge stone monoliths, colossal human-headed winged lions, and other spectacular antiquities abound. The collection was dramatically enlarged in the 19th century by A.H. Layard's (1817-94) excavations at the sites of Nimrud and Nineveh. It is now in the process of further enlargement, with even more cuneiform tablets being put on display. Newer items are labelled as coming from "Excavations at Kuyunjik (Nineveh) from the Mound of Nebi Yunus." Investigators may note that towards the rear section of the Assyrian room a huge area is being fenced-off by workers. If approached, the workers simply say that the area is being prepared for the new Assyrian Saloon.

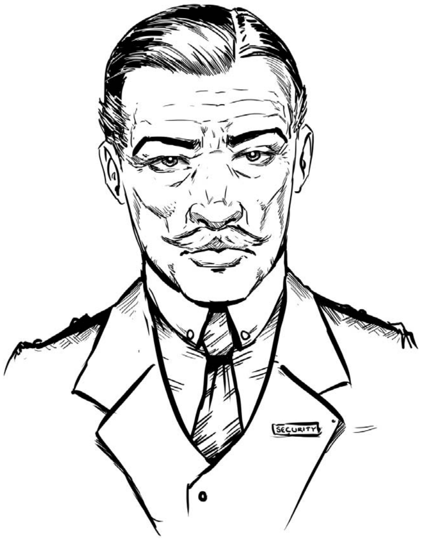
Keeper's Note: Further details and events concerning the Assyrian Saloon and the recreation of the Temple of Nabu feature later in the campaign (see Chapter 4).

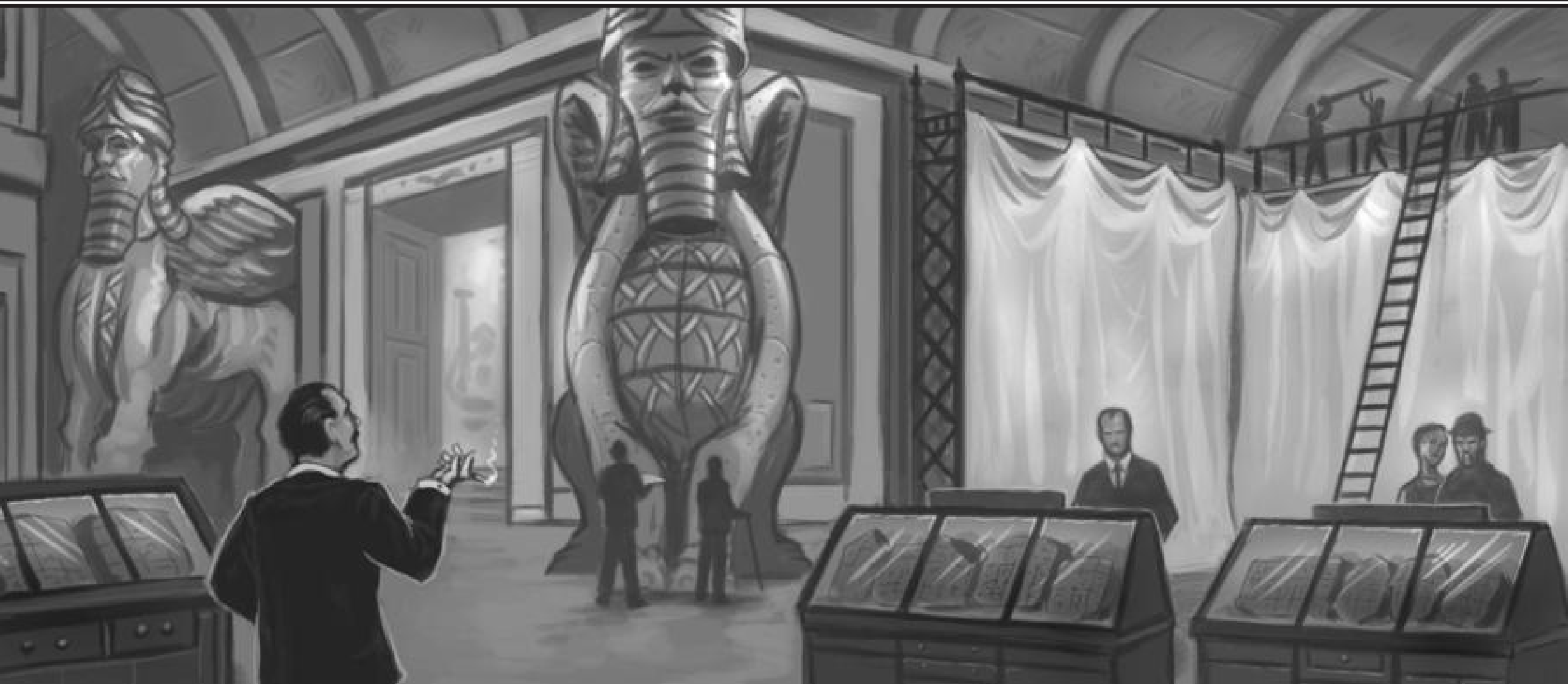
Statistics for Ralf Yates, a British Museum security guard, are provided below. Use Yates if a security guard is required to throw the investigators out should they cause trouble in the museum. Note that Yates also makes an appearance in Chapters 2 and 5.

The investigators, if they think of it, could try to leave the cursed statuette of Nabu Incarnate at the British Museum. Perhaps they hand in it to one of the museum staff in some way, leave it in one of the exhibitions or find a way to sneak it back into the Nineveh cataloguing rooms.

Ralf Yates
First Impressions: Mid fifties, tall and lean, with a neatly waxed moustache.

Playing Yates: He's ex-police, so act in a very measured, almost disciplinarian way.





Ralf Yates
Age 56, British Museum Security Guard.

STR 65 CON 60 SIZ 60 INT 55
POW 50 DEX 65 APP 45 EDU 30
HP 12 DB +1D4 Build 1 Move 7
Sanity: 50

Attacks: 1
Brawl 65% (32/13), damage 1D3+1D4.
Dodge 25% (12/5)

Skills: Charm 25%, Climb 30%, Credit Rating 25%, First Aid 45%, History 35%, Intimidate 50%, Listen 40%, Navigate 50%, Psychology 40%, Spot Hidden 50%.

GENERAL ENQUIRIES

The investigators will need to decide how to proceed in information gathering within the museum. At this point in the campaign they are likely to have little success in approaching the Board of Trustees for permission to wander wherever they like and explore the private areas of the museum (something they find more easily to do in Chapter 2 of the campaign). They will have to rely on contacts (if any) and good social skills.

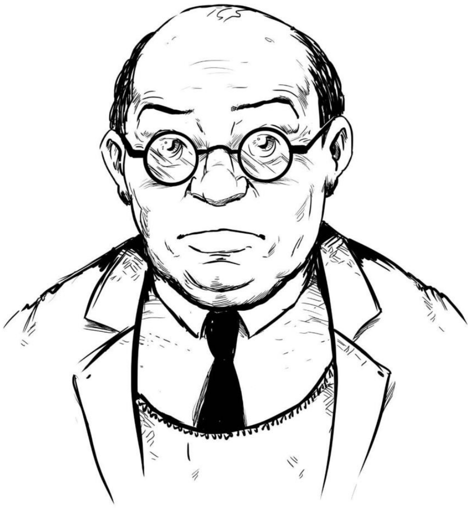
One person they may run into is Patrick Longton, one of the museum's curators, who will be pleased to service their enquiries (with a successful Charm, Fast Talk or Persuade roll).

Patrick Longton
First Impressions: Longton is in his early forties, bald and portly, with thick-lensed spectacles.

Personal Details: Longton is well versed in translating cuneiform so may be of professional use to the investigators.

Secrets & Goals: To find out who is stealing the artefacts from the museum.

Playing Longton: Be genial and friendly, and curious about what is going on, but without giving too much away.



Patrick Longton
Age 42, British Museum Curator.

STR 20 CON 70 SIZ 70 INT 90
POW 35 DEX 40 APP 55 EDU 70
HP 14 DB 0 Build 0 Move 6
Sanity: 35

Attacks: 1
Brawl 25% (12/5), damage 1D3, or by weapon.
Dodge 20% (10/4)

Skills: Accounting 20%, Appraise 45%, Archaeology 75%, Credit Rating 29%, History 70%, Library Use 60%, Natural World 30%, Occult 35%, Persuade 30%, Spot Hidden 50%.

Other Languages: Cuneiform 70%, Egyptian Hieroglyphs 40%, Greek 50%, Latin 80%.

Keepers are advised to use Longton to enable the investigators to access the private areas of the museum. He can be easily persuaded of the investigator's good intentions, able to locate and introduce them to other museum staff, as well as provide all manner of other assistance here and also, importantly, in the later chapters of the campaign (Longton is a recurring character throughout the campaign and the Keeper is encouraged to ensure the investigators make his acquaintance and secure his friendship).

Longton can provide the following information:

- The murder of Archie Glossop has hit the museum staff hard. It could have been any of them working late and running into the killer. He can only provide the same information as that given in the police and newspaper reports (see pg. 36 and **Handout 3: *The Times*, Thursday, 9th July 1925**, pg. 52).

- Unless pressed, Longton is reluctant to talk much about the recent thefts, only saying that items do get misplaced from time to time. There are vast storerooms and tunnels under the museum; it's very easy for things to go "walkabout" only to return a day or two later. Secretly, Longton is aware that some staff have reported items that are missing, believed stolen. Whilst there is security, it wouldn't be very difficult for someone who knew what they were doing to get into the museum's vaults and wander about without being seen. If the investigators have some valid credentials, a successful Persuade roll allows them to convince Longton to give them a list of stolen artefacts from the Assyrian Collection; if there credentials are weak or non-existent, the roll is at Extreme difficulty. See **Handout 2: Record of Stolen Items**, pg. 52.

- If asked about the Assyrian Saloon, Longton is rather cagey, saying that a new and wondrous exhibit is being created from items brought back from Nineveh. It's not public knowledge yet, so he can say no more. A Hard Persuade or Charm roll may get him to reveal that the new exhibit will be called The Temple of Nabu, although he will try and cover his mistake by saying the exhibition will be an, "imagined recreation."

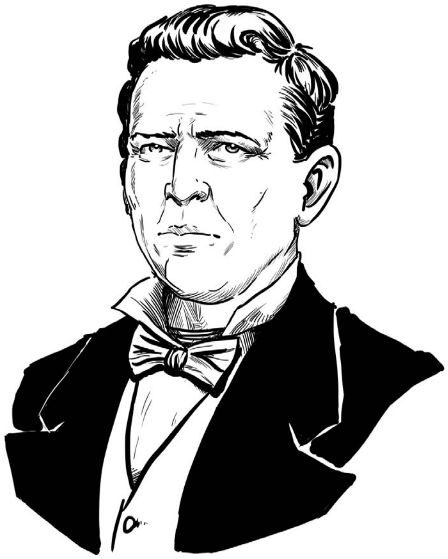
- If asked directly about the Campbell Thompson dig and whether it did find the Temple of Nabu, Longton looks a little surprised and say that perhaps the investigators had better talk directly to Mr Thompson; he'd be happy to arrange an interview if the investigators' credentials are in order. Longton is under direct orders to not confirm anything about the Campbell Thompson dig (a successful Psychology roll may detect his nervousness on this subject).

- If asked about matters supernatural, Longton (as well as many other museum staff) can confirm that the museum is haunted. Spectres lurk the corridors and the vaults below seem to be a magnet for ghosts. All those ancient relics from around the world, each with their own terrible histories, it's no wonder that some might call forth the dead from the beyond. Whilst he's not seen a ghost himself, he knows others who have seen ancient kings and dark shadows prowling the underground corridors.

MEETING THOMPSON

Getting to meet Thompson can be accomplished through:

- An interview arranged via Patrick Longton.
- A formal request (if the investigators have good credentials).
- Luck: After spending 1D6+1 hours hanging about the museum, a successful group Luck roll means Reginald Campbell Thompson wanders by.



Reginald Campbell Thompson
First Impressions: Thompson is in his late forties, balding, of average build, with a wispy moustache and a distinguished air.

Personal Details: Thompson is incredibly ambitious and inordinately proud of what he discovered at Nineveh.

Secrets & Goals: To ensure that the unveiling of the Temple of Nabu goes without a hitch. He's come too far to let it all be ruined now.

Playing Thompson: Act suspiciously of the investigators' motives. Only reluctantly divulge information, and try to dismiss any nonsense about ghosts or thefts or murders.

Reginald Campbell Thompson

Age 49, Archaeologist and Assyriologist.

STR 50	CON 75	SIZ 65	INT 75
POW 80	DEX 70	APP 45	EDU 85
HP 14	DB 0	Build 0	Move 8

Sanity: 75

Attacks: 1
Brawl 40% (20/8), damage 1D3.
Knife 40% (20/8), damage 1D4.
Dodge 35% (17/7)

Skills: Accounting 50%, Appraise 40%, Archaeology 80%, Climb 30%, Credit Rating 70%, Cthulhu Mythos 3%, History 70%, Listen 25%, Occult 30%, Ride 30%, Spot Hidden 55%, Stealth 45%, Throw 35%.

Other Languages: Arabic 45%, Cuneiform 60%, French 80%, Greek 25%, Latin 70%.

If accosted whilst in the museum or on his way in or out, Thompson will be highly disinclined to stop to chat to the investigators unless they are able to make him take notice of them. Mentioning the Temple of Nabu probably gets his attention; at least until he's determined whether the investigator is merely fishing (and therefore politely dismissed) or actually knows something (invited to arrange an interview).

Interviews with Thompson are held in his office at the British Museum. The office is tucked away beyond the public exhibition areas, down a private corridor leading to a number of museum offices, toilets, and store rooms. The office is reasonably large, able to accommodate Thompson and up to four others in comfort (less so if more investigators insist on attending). A large walnut desk takes up much of the room, as do numerous relics and antiquities from his dig at Nineveh.Whilst in conversation, curious investigators may attempt Spot Hidden rolls to notice both what looks to be a personal journal on the fly-leaf of the desk, as well as some papers upon which are sketches of a monument or temple (these are actually Thompson's plans for the Temple of Nabu display).

Thompson will be extremely reluctant to divulge information about the Nineveh dig of 1919 as its existence is still meant to be a secret. The archaeologist plans to reveal his great discovery with the unveiling of the Temple of Nabu exhibit (due to happen in Chapter 7). He will try to weed out lies and conjecture (opposing his Psychology of 55% with the investigator's skill) and if he detects flim-flam or suspects the investigators are journalists just out for a good story he will remain tight-lipped. Of course, investigators winning opposed Psychology rolls are able to get him to pretty much believe their story (within reason).

The investigator speaking should make an appropriate social skill roll, the outcome of which determines how much information Thompson reveals. Keepers will need to adjust the following information depending on the tack the investigators take in speaking to Thompson.

Roll is a Regular success:

- He is currently overseeing the cataloguing and display of artefacts from Assyria. His expedition at Kuyunjik with King in 1903 brought back a great number of finds, some of which are only just now being unboxed at the museum.

- If asked about the 1919 expedition, he will confirm that he and King did plan to go back. But after King's sudden death he lost heart. He needed a break and decided to go to Kuyunjik to wander the ruins and remember his friend. He undertook no exploration whilst there.

- If asked about the recent thefts, he sighs and says that with so many objects and so many people, things are bound to get misplaced or even stolen. The museum looks very dimly on such matters. Yes, a number of Assyrian items have gone missing but there is no proof at this stage of theft.

- Regarding Archie Glossop, he says everyone was very shocked and that it was a tragedy. He had never realised there were private collectors who would stoop so low to obtain a piece of history.

Roll is a Hard Success:

As for a Regular success, including:

- In 1919, he did take a small survey team with him to Nineveh with the permission of the British Museum. The expedition was kept secret so as to not arouse the suspicions and ire of the Iraqi government and local population. Both himself and King believed there was more to be discovered at the site and that the Temple of Nabu was there waiting to be discovered. The artefacts currently being worked upon are from the Nineveh site not from the Mound of Nebu Yunus but from an area he suspects is close to the Temple of Nabu. He plans to take another, full, expedition to the site in the hopes that he can find the temple before anyone else can.

Roll is an Extreme success:
As for a Regular and Hard successes, including:

- He reveals that he took a secret expedition to Nineveh in 1919 because he and King found the Temple of Nabu in 1903. Somehow they kept the knowledge secret until they could return. The artefacts currently being worked on are actually from inside the Temple of Nabu. It's all very hush-hush and no one can know until the British Museum unveils its grand display next year. He asks for the investigators to promise that they will not speak about this until the announcement is made. He is not above threatening legal action if the investigators don't agree to his wishes.

Roll is Fumbled:

- Thompson assumes the investigators are hiding something; perhaps they work for a competing museum, a devious private collector or are hack journalists. He dismisses them forthwith, calling for security to throw them out.

THOMPSON'S JOURNAL

If the investigators can somehow contrive to look at or steal Thompson's private journal (requiring a clever scheme, or at least a successful Sleight of Hand roll) then they can find the following information (or you can hand them ***The Journal of Reginald Campbell Thompson***, if you have a copy):

- King and Thompson did find the Temple of Nabu 1903 and made a pact to hide it until they could return later.

- A secret dig to uncover the Temple of Nabu was arranged with the backing of the British Museum for 1919, with King and Thompson set to lead it.

- Despite King's death in 1919, Thompson ploughed ahead with the expedition and the Temple of Nabu was opened, as well as the Royal Library, their contents removed and shipped back to the British Museum without anyone else any the wiser.

- That many of the expedition team suffered from nightmares, as well as attacks from strange animals and locals. Thefts took place and despite guards being posted, some expedition members had fatal accidents. Thompson mentions that he suspects some of these accidents to have been murders.

- In one incident, Thompson himself was accosted by a local wearing black robes and a red scarf of an ancient design. The local called himself "One of many who seek to keep the past asleep and undisturbed." He warned Thompson that by opening the Temple of Nabu he risked unleashing a great evil and that a curse would be upon him and everyone associated with the expedition. Even those who merely possess the treasures stolen from the temple will fall under the curse. "The dead will have their revenge," the man said before disappearing into the night.

Also within the journal appears to be a roster of 1919 expedition members. More recent remarks from Thompson show that, following Lord Brightman's death, only Thompson and three other original expedition members still reside in London (the rest appear to have died in the years following the dig or live outside London). The three who the investigators might seek out are named (Thompson has also written in their current whereabouts, suggesting he is attempting to keep track of everyone).

- Terrence MacAvoy of Hebron Road, W6 (pg. 47).
- Peter Simpkin of 85 Lavender Grove, E8 (pg. 48).
- Willard Puncheon – a vague address of West Sussex is given, unless the Keeper wishes to have the events of Chapter 3 take place sooner rather than later, in which case the note written against this name simply reads *"Bethlem"*.

Keeper's information: In real life, Reginald Campbell Thompson lived until 1941 and in this campaign he plays only a fleeting role from now on, cropping up in Chapter 3 (see pg. 103) and then not again until Chapter 7.

VISITING THE 1919 • EXPEDITION SURVIVORS •

There are three survivors of Thompson's 1919 dig of the Temple of Nabu still living in or around London. Each is described in the following sections.

WILLARD PUNCHEON

Chapter 3 concerns the situation of Willard Puncheon once he is admitted to Bethlem Hospital; investigators heading there may find themselves beginning that scenario prematurely. This is fine if the Keeper wishes the campaign to go where the players' lead; in this case, Chapter 2's scenario can, in theory, be played out of order, following the events of Chapter 3. Otherwise they will have to visit him at his home in West Sussex, where he is about to embark on translating a very special scroll – and likely predisposed.

TERRANCE MACAVOY

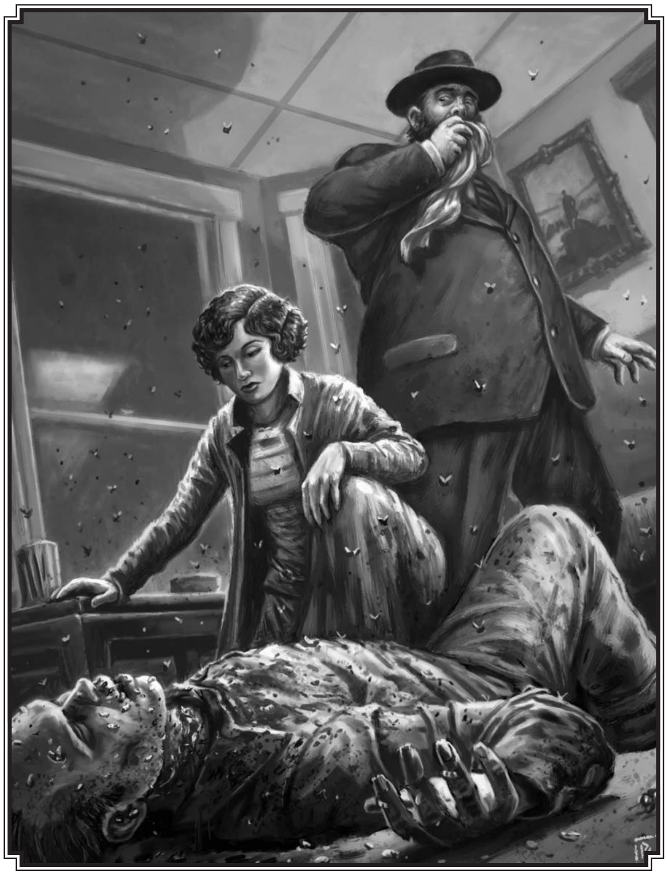
Hebron Road, Hammersmith (West London)

On approaching Terrance MacAvoy's small semi-detached house on Hebron Road all seems well. The street is tucked away from the main thoroughfares, trees line the pavement and the street is otherwise quiet. The curtains to ground and upper floor rooms are all closed. Knocking at the front or back door (walking around the side of the house to the small back garden) gets no reply. There are no signs of life within and no lights to indicate otherwise. If neighbours' houses are approached, the residents nearby claim to have seen little, if anything, of MacAvoy for a few weeks. Some think he has gone away travelling, *"He's an archaeologist you know."*

Should the investigators gain entry to the house (a Locksmith, Mechanical Repair or STR roll to kick-in a door; loud noises may well attract neighbours however) they find a musty smell inside. If entered from the kitchen, the smell of sour milk fills the senses and there is a foreboding sense of dread.

Venturing further inside, the investigators find MacAvoy in the sitting room. The smell of his decomposing corpse greets them as they open the door. Flies buzz in the air and maggots crawl over his body and the carpet. He looks to have been dead a while. Call for Sanity rolls (0/1D4 SAN loss).

Closer inspection, if the investigators can stomach it (unsuccessful CON rolls mean gagging or throwing-up whatever the investigator ate last), show some kind of large, decaying wound around the man's neck. Those with medical knowledge (or failing that, a successful First Aid roll) determine that his throat has been slit from ear to ear. There do not appear to be any further wounds. The clothing and surrounding carpet have clearly been drenched in the man's blood, now since dried.



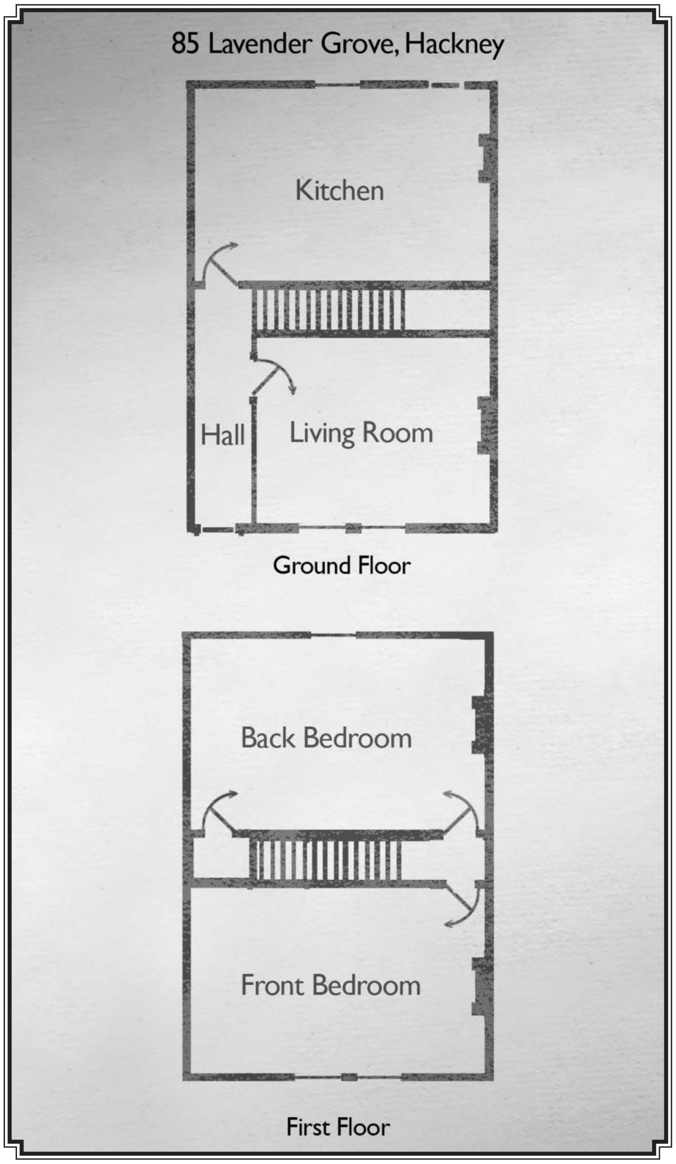
In every room are signs that someone (the murderer) has systematically searched, as there are papers strewn on the floor, cupboards are left ajar and antiques disturbed. Searching the house reveals a number of photographs of MacAvoy in foreign climes at various archaeological dig sites. One of these images looks to have been taken at Nineveh, as MacAvoy is stood with Thompson at the entrance to what looks to be a deep passageway (actually the revealed entrance to the Temple of Nabu). Relics from the different digs that MacAvoy undertook can be found in nearly every room (some quite valuable to the right person, as an Appraise roll will testify). A successful Spot Hidden roll made whilst searching MacAvoy's bedroom finds an envelope addressed to MacAvoy with a London date stamp. Inside the already opened envelope is a letter from Peter Simpkin, a fellow member of the 1919 expedition – see **Handout 8: Letter from Peter Simpkin**, pg. 54.

MacAvoy was murdered by the Children of Tranquillity about a month ago. They searched the house looking for relics from Nineveh but found none. Leaving MacAvoy to bleed out in his living room, they left as quietly as they came, with none of the neighbours aware of anything untoward.

PETER SIMPKIN

85 Lavender Grove, Hackney (East London)

Simpkin's house is near the end of terrace row not far from London Fields Park. The curtains are drawn, no matter the time of day the investigators visit. When approaching the front door ask for a Spot Hidden roll to notice one of the reception room curtains twitch, as if someone is watching them. Simpkin is inside, but very scared and quite mad. Years of never ending nightmares have drained his sanity; he is a shell of a man who distrusts the outside world. If the investigators don't get rid of the statuette of Nabu Incarnate this may very well be their destiny too. Knocking at the door goes unanswered. Successful Listen rolls detect a man weeping inside, muttering, *"Go away, go away, go away…"*



If the investigators force entry, Simpkin will fly at them, fists flying, in an attempt to prevent them coming inside. If the investigators leave straight away, Simpkin closes the door and remains inside. Otherwise, they will have to restrain him and either wait for him to calm down (after about an hour) or make a successful Psychoanalysis roll on him.

Peter Simpkin

First Impressions: Painfully thin, long and matted hair and beard, wild eyes.

Personal Details: He's been driven insane by what he saw in Nineveh, unable to sleep for six years. He believes he is cursed and that doom is coming. He believes (rightfully) that he is being watched.

Secrets & Goals: To rid himself of the curse. To make it all stop.

Playing Simpkin: Mutter to yourself. Shout and scream irrationally. Exhibit moments of lucidity before you return to madness.

Peter Simpkin

Age 36, Insane Archaeologist.

STR 60	CON 65	SIZ 65	INT 65
POW 40	DEX 90	APP 25	EDU 90
HP 13	DB +1D4	Build 1	Move 8
Sanity: 0			

Attacks: 1

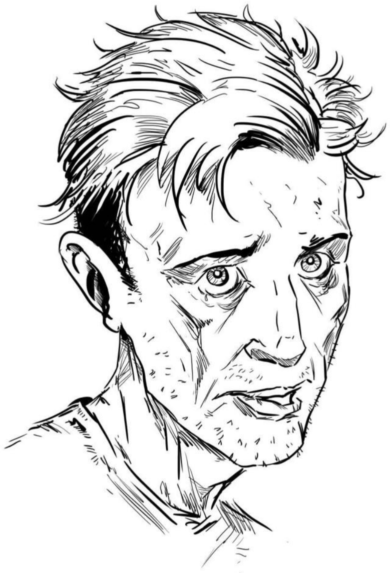
Brawl 50% (25/10), damage 1D3+1D4.

Dodge 45% (22/9)

Skills: Climb 50%, Cthulhu Mythos 2%, Listen 50%, Spot Hidden 50%, Stealth 40%, Throw 70%.

Other Languages: Arabic 40%, Cuneiform 20%, Greek 50%, Latin 70%.

Once he is calm, he sees that the investigators are not actually the men from Nineveh (the Children of Tranquillity) and appears almost pleased to see them. If the investigators remain calm themselves then Simpkin can give a few answers to their questions. If Intimidation or threats are used, he reverts to a manic state and they will get nothing out of him for the time being. Simpkin's answers are those of the insane, the following provides the basics and key information but the Keeper should feel free to elaborate further and throw in random phrases to confuse and scare the investigators.



- *"Damn Thompson to hell! Should never have gone back... He brought the curse back and damned us all!"*
- *"He and King found it in '03. Hid it away like little thieves. Think they got to King first. Somehow they knew."*
- *"All secret it was meant to be. Only for those in the know. We shouldn't have been there. Told everyone we were going to back to the mound but it was really the temple."*
- *"Something was inside. We woke it up. Banksmith died, flattened under that rock. MacAvoy had the dreams too you know. Brightman found that thing... We thought we had struck gold but all we did was open a gateway to hell. The gate... the gate and the key..."*
- *"We brought it all back to England, to the museum. Now they want it all and they will kill everyone who touches it. It is the curse."*
- *"Made us bring it all back, even the temple stones. So many tablets of secrets. Said he wanted to rebuild the temple in London. Oh the folly of the man!"*
- *"There's a darkness coming. No point in fighting. It's bigger than all of us. Twisting and turning. It wants to be free!"*

Simpkin will continue to mutter and rave, finally falling into a stupor or nightmare induced dream. If the investigators can demonstrate some compassion and elect to take him to Bethlehem Hospital for treatment and care, they receive a reward of +1D4 Sanity points. However, if they leave Simpkin where they find him, a few days later he runs out of the house believing that the Children of Tranquillity have come for him and is subsequently run down by a London bus, killing him outright.

Investigators hearing of this incident in the newspapers lose -1D4 Sanity points from realising they could have done something to prevent the accident. Keepers should decide whether it actually was a madness-fuelled accident or whether the Children did actually visit Simpkin in order to exact their revenge.

EBENEZER ALBRIGHT'S • SWEET RELICS •

Copenhagen Street, St Pancras (North London)
Situated beyond the rear of King's Cross Station, Sweet Relics can be found in one of the seedier parts of London. The shop nestles between a gentlemen's barbers and a butcher's shop and yard. It's a relatively quiet street with a gentle and intermittent flow of passers-by on the average day. Albright's shop windows are small, lattice-framed affairs, giving the impression that one is peeking into a private residence rather than a storefront. Window displays show a small selection of pottery, crockery and some old looking jewellery. It is impossible to see inside to the shop through the windows as the displays are backed with slightly sun-bleached blue velvet.

A bell rings when the door is opened, announcing to Albright that a customer has entered. Inside, the shop is dimly lit, with shafts of sunlight breaking through the window displays and door. Dusty objects and books line the walls, display cases packed with trinkets and jewellery stand like monoliths, and broken statuary all combine to give an old and oppressive atmosphere. Albright appears from a back room, his head and fingers bandaged from his recent visitation from Neve Selcibuc. Albright exudes a greasy charm combined with a very dirty sense of humour.

To most he is degenerate and unwholesome; to those that know him, he is a somewhat debauched letch with a soft centre, mostly harmless. Albright is a master of disguising his true intentions, using cunning and guile to work deals to his advantage, and intimidation and threats when those tricks don't work. Note that females attempting Charm or Persuade rolls against Albright receive a bonus die to the roll (Albright finds it hard to resist the requests of ladies).

Ebenezer Albright
First Impressions: Late forties, bandaged head and fingers, scruffy and oily looking.

Personal Details: Cunning, vindictive and above all else eager for a bargain.

Secrets & Goals: To get hold of the statuette — and any other valuable artefacts from Nineveh he can get hold of.

Playing Albright: Leer and sneer at the investigators. Rub your hands together or through your hair. Peer closely at anything they might have to show you, and look around before answering.

Ebenezer Albright

Age 47, Degenerate Dealer in Antiquities.

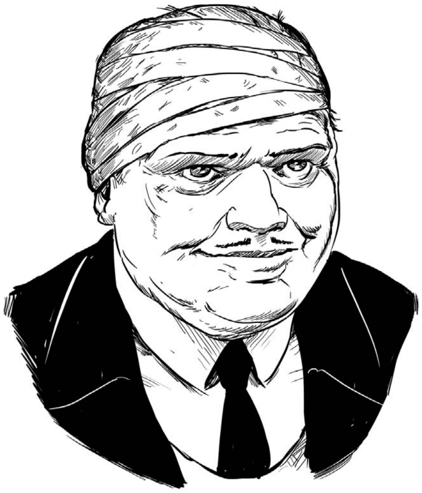
STR 80 CON 60 SIZ 70 INT 80
POW 70 DEX 70 APP 40 EDU 75
HP 13 DB +1D4 Build 1 Move 8
Sanity: 58

Attacks: 1
Brawl 55% (27/11), damage 1D3+1D4.
Dagger 55% (27/11), damage 1D8+1D4.
.38 Revolver 35% (17/7), damage 1D10.
Dodge 35% (17/7)

Skills: Appraise 65%, Archaeology 40%, Charm 30%, Credit Rating 35%, Cthulhu Mythos 10%, History 60%, Intimidate 40%, Listen 30%, Locksmith 60%, Psychology 70%, Spot Hidden 50%, Stealth 30%, Throw 70%.

Other Languages: Arabic 20%, Cuneiform 10%, French 40%, Greek 20%, Latin 50%.

Spells: Evil Eye, Implant Fear.



Determine Albright's reaction to the investigators based upon their approach. If they attempt any kind of deceit, roll Albright's Psychology skill (70%) to see through the ruse—whether he plays along (in order to fathom their motives) or confronts their lies is up to the Keeper. If he actually believes the investigators have something of value then he is more inclined to work a deal (as much in his favour as possible), otherwise he'll be content to give short thrift and ask them to leave. Mentioning Neve Selcibuc to him is a sure way to make him angry, *"You're friends of that cruel tiger! Get out!"* Intimidation is possibly the easiest route to success with Albright; convincing threats against his person usually get his attention and he seemingly turns into a happy puppy, eager to please – within reason – if pushed too far he will bite back with either the dagger or .38 pistol he keeps handy, or with his spells.

Adjust the following information based upon the investigator's approach and questions:

- Asked about Neve's list of stolen artefacts from the British Museum, Albright says he remembers the list but that Neve took it with her. This is a lie; Neve dropped the list on her last visit and it is now on Albright's desk in his back room office (a successful Spot Hidden roll notices the list if an investigator is in the back room).

- Asked about either the 1903 King-Campbell Thompson or the 1919 Campbell Thompson expeditions, Albright now strongly suspects that they found the Temple of Nabu (based on what Neve has shown him) and that supposed digs of the Mound of Nebu Yunus were most likely a cover to hide the archaeologists' true intent.

- Does he know where the stolen artefacts are or who took them? Albright genuinely does not know who is behind the thefts but can theorise that some were taken by museum staff for their illicit collections, some were taken to be sold on the black market and some were stolen to order by private collectors. *"Such things are not uncommon."* Albright will be reluctant to give out names (some may be his customers), but if pressed will mention a possible collector, Andrew Noble. Albright really suspects a man of whom he knows very little, a man whose reputation precedes him and whom Albright greatly fears. This man is Delgado, although Albright misheard his name and believes it to be "Guido". He will only reveal this misheard name if threatened.

Keeper's Note: For information about Andrew Noble see Chapter 2 (pg. 63). If the investigators follow-up with Noble prior to the events of Chapter 2, Noble is essentially unable to help them with their current enquiries, although he does have an interest in collecting ancient antiquities and will be happy to notify them should anything come to his attention.

- Asked about his reaction to the statuette Neve showed him, Albright says it is a cursed thing that should have remained in the ground. If pressed, he admits to understanding the mark on its base, which signifies a dark evil of god-like proportions. At this he mumbles a stream of incomprehensible words, *"Ai Yul'huthris ia ia pendrako yasamb Ai Ai."* A blessing giving thanks to Yul'huthris meant to show honour and so protect oneself from the god's attention. What Albright mutters is mispronounced, should the investigators think that writing it down and learning the phrase will help them at some later point, they are sorely mistaken.

- Asked why he attacked Neve, Delgado grows angry and points to his bandaged head with his bandaged fingers, *"See what she did to me! Crushed my fingers and battered me with a whiskey bottle!"*

- Does he know the whereabouts of any of the Campbell Thompson expedition survivors? He relates that some died or went mad in Nineveh and some came home only to find madness waiting for them. He only knows the address of one survivor, *"A mad man. Go see him and you'll see what that fool unleashed."* This is Peter Simpkin of 85 Lavender Grove, E8 (see pg. 48).

- What does he know about the curse? It is real and brings death and madness to those who defile Nabu's treasures. If the investigators ask for a way to shed themselves of the curse, saying that they think the statuette given to them by Neve is cursed, Albright could suggest that they must rid themselves of the relic by passing its ownership to another. Simply discarding it will not be enough.

- Asked about the watchers (Delgado's or the Children of Tranquillity) Albright may admit that his shop is being watched by someone but he knows not who and blames Neve (and now the investigators) for bringing such trouble to his doorstep.

If the investigators offer or try to pass on the statuette of Nabu Incarnate to Albright he initially appears to be disinterested, saying he does not wish such an evil thing in his shop, but then says that he supposes he could take it off their hands (a simple ploy to ensure he gets it at a cheap price). Albright does want the artefact; he attempted to get it from Neve on her last visit, but her quick thinking and assault with the whiskey bottle battered him away. He knows he can sell it quickly (and thus pass the curse on, if the investigators have told him about it) to a private collector: "Guido" (Delgado). He offers £20 to take it off their hands, but will go to £100 if necessary.

Keeper's Note: When the investigators visit Albright and are discussing the artefact (or trying to make a deal), then it is an appropriate time for either Delgado's men or the Children of Tranquillity (or both!) to show up in order to take the statuette by force or cunning. Ideally this happens later in the scenario, however the timing is left to the Keeper as such events could also happen much earlier.

• CONCLUDING THE CHAPTER •

At some point during their research, Delgado's hirelings and the Children of Tranquillity should confront the investigators in some way (see **Threats**, pg. 25), possibly stealing or taking Nabu Incarnate by force. Despite their best efforts, the investigators will be unable to track down either of these parties, who are shrewd and remain at a distance for now. If they have somehow managed to gift the statuette of Nabu Incarnate back to the British Museum or another individual, or sold it to Ebenezer Albright, then they can sleep easier for while. Of course, in time the statuette returns in this campaign to help affect the plans of Edwin Elphinstone as described in Chapter 7.

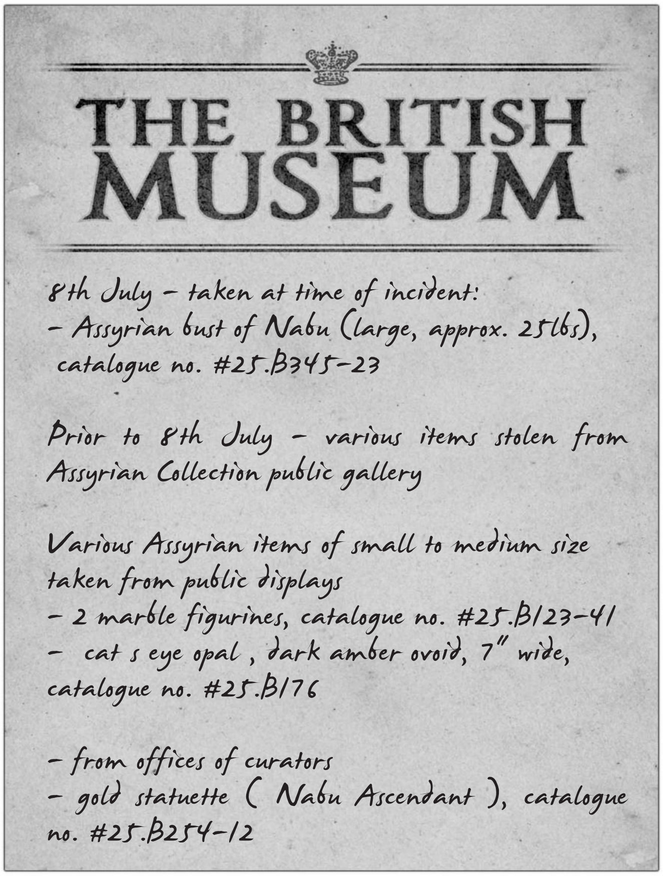
Otherwise, the investigators still possess the statuette and their dreams will continue to be a realm of nightmare for the time being. However, neither the Children or Delgado will give up and Keepers should be prepared to have both groups make subsequent attempts to take the relic at some later point in the campaign.

At a suitable point, Rayburn-Price returns to London having taken Neve to place of relatively safety. He sends out word that he wishes for the investigators to apprise him of their efforts, probably arranging to meet them at the Wentworth Club. He will listen to what they have uncovered with fascination (and possibly horror) and thank them for whatever information they can reveal, saying that their work has been an enormous help and he will think on what they have said. He adds that he may call again on their skills as, he confides, that he believes the matter not yet resolved and that dark forces seem to be gathering. He asks them to be patient while he makes some enquiries and promises to notify them when he knows more.

Rewards and Penalties

For returning the statuette of Nabu Incarnate to the British Museum	+1D6+1 Sanity
For giving Nabu Incarnate to another (bestowing the curse on them)	-1D3 Sanity
For taking Peter Simpkin to Bethlehem Hospital	+1D4 Sanity
For leaving Peter Simpkin to his own devices.	-1D4 Sanity

Handout 2: Record of Stolen Items



THE BRITISH MUSEUM

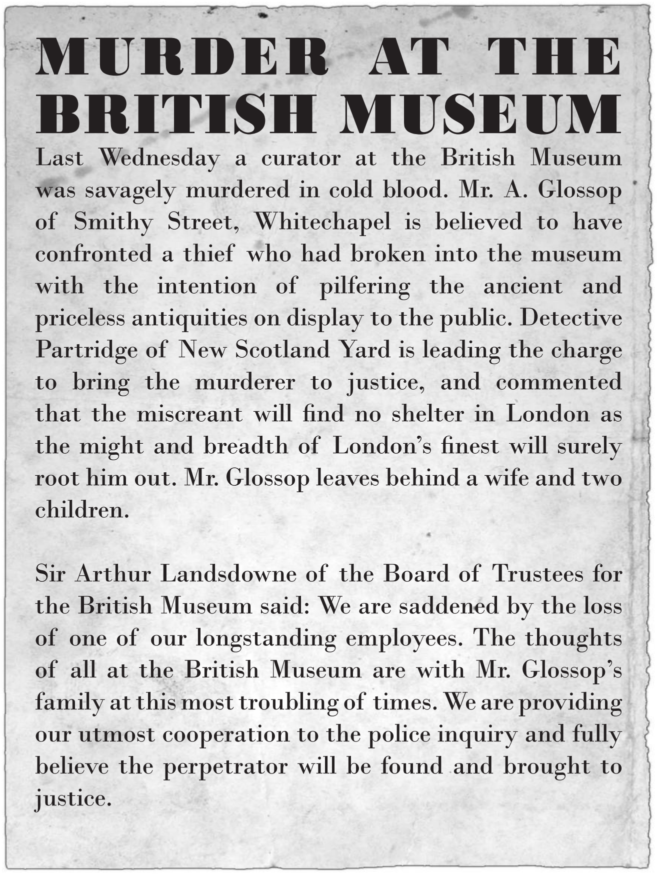
8th July – taken at time of incident:
– Assyrian bust of Nabu (large, approx. 25lbs), catalogue no. #25.B345-23

Prior to 8th July – various items stolen from Assyrian Collection public gallery

Various Assyrian items of small to medium size taken from public displays
– 2 marble figurines, catalogue no. #25.B123-41
– cat s eye opal , dark amber ovoid, 7" wide, catalogue no. #25.B176

– from offices of curators
– gold statuette (Nabu Ascendant), catalogue no. #25.B254-12

Handout 3: *The Times*, Thursday, 9th July 1925

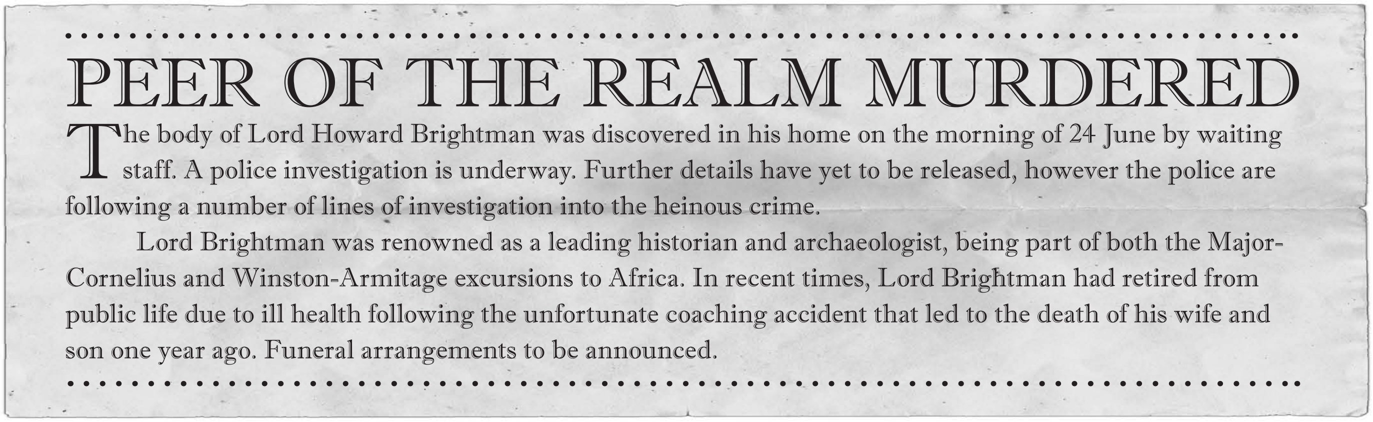


MURDER AT THE BRITISH MUSEUM

Last Wednesday a curator at the British Museum was savagely murdered in cold blood. Mr. A. Glossop of Smithy Street, Whitechapel is believed to have confronted a thief who had broken into the museum with the intention of pilfering the ancient and priceless antiquities on display to the public. Detective Partridge of New Scotland Yard is leading the charge to bring the murderer to justice, and commented that the miscreant will find no shelter in London as the might and breadth of London's finest will surely root him out. Mr. Glossop leaves behind a wife and two children.

Sir Arthur Landsdowne of the Board of Trustees for the British Museum said: We are saddened by the loss of one of our longstanding employees. The thoughts of all at the British Museum are with Mr. Glossop's family at this most troubling of times. We are providing our utmost cooperation to the police inquiry and fully believe the perpetrator will be found and brought to justice.

Handout 4: ***Evening Standard*****, Friday, 26th June 1925.**

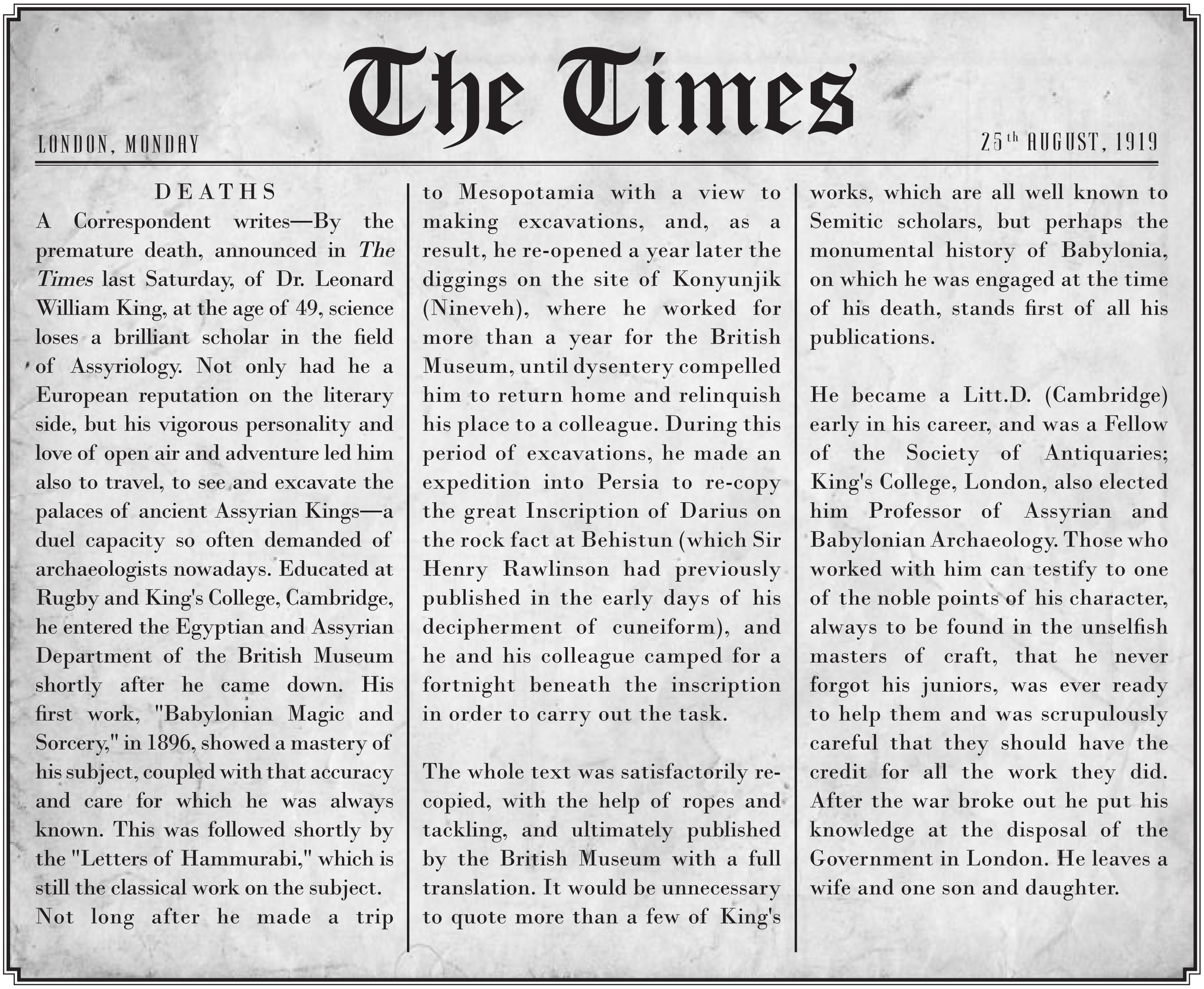


PEER OF THE REALM MURDERED

The body of Lord Howard Brightman was discovered in his home on the morning of 24 June by waiting staff. A police investigation is underway. Further details have yet to be released, however the police are following a number of lines of investigation into the heinous crime.

Lord Brightman was renowned as a leading historian and archaeologist, being part of both the Major-Cornelius and Winston-Armitage excursions to Africa. In recent times, Lord Brightman had retired from public life due to ill health following the unfortunate coaching accident that led to the death of his wife and son one year ago. Funeral arrangements to be announced.

Handout 5: ***The Times*****, Obituaries, 25th August, 1919**



The Times

LONDON, MONDAY

25th AUGUST, 1919

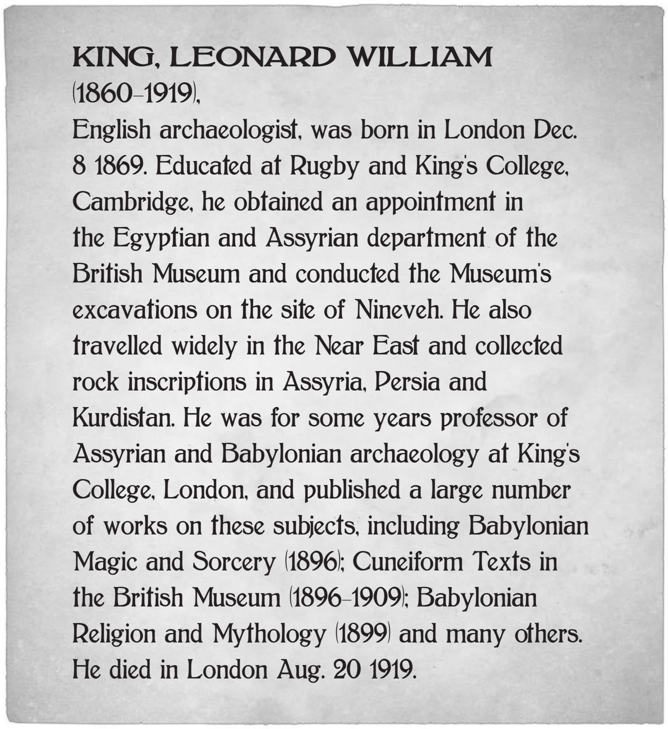
DEATHS

A Correspondent writes—By the premature death, announced in *The Times* last Saturday, of Dr. Leonard William King, at the age of 49, science loses a brilliant scholar in the field of Assyriology. Not only had he a European reputation on the literary side, but his vigorous personality and love of open air and adventure led him also to travel, to see and excavate the palaces of ancient Assyrian Kings—a duel capacity so often demanded of archaeologists nowadays. Educated at Rugby and King's College, Cambridge, he entered the Egyptian and Assyrian Department of the British Museum shortly after he came down. His first work, "Babylonian Magic and Sorcery," in 1896, showed a mastery of his subject, coupled with that accuracy and care for which he was always known. This was followed shortly by the "Letters of Hammurabi," which is still the classical work on the subject. Not long after he made a trip to Mesopotamia with a view to making excavations, and, as a result, he re-opened a year later the diggings on the site of Konyunjik (Nineveh), where he worked for more than a year for the British Museum, until dysentery compelled him to return home and relinquish his place to a colleague. During this period of excavations, he made an expedition into Persia to re-copy the great Inscription of Darius on the rock fact at Behistun (which Sir Henry Rawlinson had previously published in the early days of his decipherment of cuneiform), and he and his colleague camped for a fortnight beneath the inscription in order to carry out the task.

The whole text was satisfactorily re-copied, with the help of ropes and tackling, and ultimately published by the British Museum with a full translation. It would be unnecessary to quote more than a few of King's works, which are all well known to Semitic scholars, but perhaps the monumental history of Babylonia, on which he was engaged at the time of his death, stands first of all his publications.

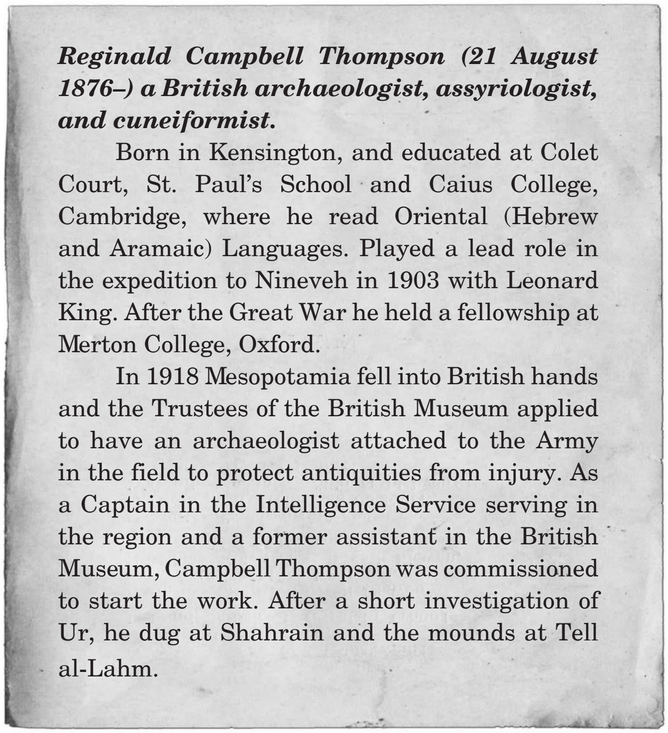
He became a Litt.D. (Cambridge) early in his career, and was a Fellow of the Society of Antiquaries; King's College, London, also elected him Professor of Assyrian and Babylonian Archaeology. Those who worked with him can testify to one of the noble points of his character, always to be found in the unselfish masters of craft, that he never forgot his juniors, was ever ready to help them and was scrupulously careful that they should have the credit for all the work they did. After the war broke out he put his knowledge at the disposal of the Government in London. He leaves a wife and one son and daughter.

Handout 6: Encyclopaedia Britannica, 1922



KING, LEONARD WILLIAM
(1860–1919),
English archaeologist, was born in London Dec. 8 1869. Educated at Rugby and King's College, Cambridge, he obtained an appointment in the Egyptian and Assyrian department of the British Museum and conducted the Museum's excavations on the site of Nineveh. He also travelled widely in the Near East and collected rock inscriptions in Assyria, Persia and Kurdistan. He was for some years professor of Assyrian and Babylonian archaeology at King's College, London, and published a large number of works on these subjects, including Babylonian Magic and Sorcery (1896); Cuneiform Texts in the British Museum (1896–1909); Babylonian Religion and Mythology (1899) and many others. He died in London Aug. 20 1919.

Handout 7: Who's Who, 1924

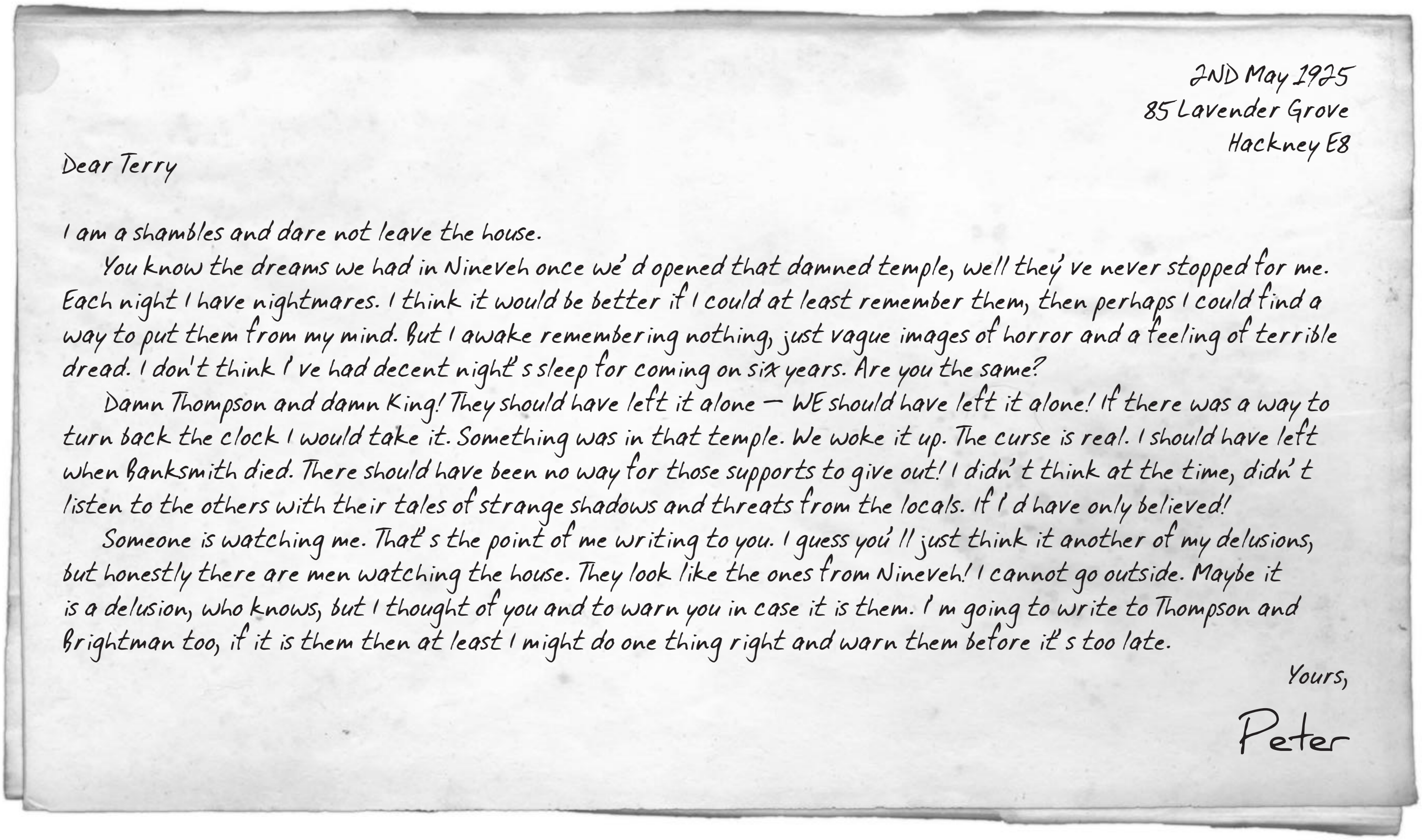


Reginald Campbell Thompson (21 August 1876–) a British archaeologist, assyriologist, and cuneiformist.

Born in Kensington, and educated at Colet Court, St. Paul's School and Caius College, Cambridge, where he read Oriental (Hebrew and Aramaic) Languages. Played a lead role in the expedition to Nineveh in 1903 with Leonard King. After the Great War he held a fellowship at Merton College, Oxford.

In 1918 Mesopotamia fell into British hands and the Trustees of the British Museum applied to have an archaeologist attached to the Army in the field to protect antiquities from injury. As a Captain in the Intelligence Service serving in the region and a former assistant in the British Museum, Campbell Thompson was commissioned to start the work. After a short investigation of Ur, he dug at Shahrain and the mounds at Tell al-Lahm.

Handout 8: Letter from Peter Simpkin



2ND May 1925
85 Lavender Grove
Hackney E8

Dear Terry

I am a shambles and dare not leave the house.

You know the dreams we had in Nineveh once we'd opened that damned temple, well they've never stopped for me. Each night I have nightmares. I think it would be better if I could at least remember them, then perhaps I could find a way to put them from my mind. But I awake remembering nothing, just vague images of horror and a feeling of terrible dread. I don't think I've had decent night's sleep for coming on six years. Are you the same?

Damn Thompson and damn King! They should have left it alone — WE should have left it alone! If there was a way to turn back the clock I would take it. Something was in that temple. We woke it up. The curse is real. I should have left when Banksmith died. There should have been no way for those supports to give out! I didn't think at the time, didn't listen to the others with their tales of strange shadows and threats from the locals. If I'd have only believed!

Someone is watching me. That's the point of me writing to you. I guess you'll just think it another of my delusions, but honestly there are men watching the house. They look like the ones from Nineveh! I cannot go outside. Maybe it is a delusion, who knows, but I thought of you and to warn you in case it is them. I'm going to write to Thompson and Brightman too, if it is them then at least I might do one thing right and warn them before it's too late.

Yours,

Peter

CHAPTER TWO

THAT WHICH WAS BROKEN

Wherein a ghost that haunts the British Museum is not all it seems.

• INTRODUCTION •

A series of inexplicable break-ins leads the investigators on the trail of a ghostly shadow, drawing them into a web of anger and insanity.

That Which Was Broken is predominantly an investigative scenario, with the investigators following leads, seeking clues and interacting with a range of non-player characters. The threat of combat is fairly minimal, although the villain of the piece is nigh-unstoppable and does present a real threat to the investigators if they fall across his path. It is assumed the following events take place a few months following Chapter 1, in the Autumn of 1925. The investigators must follow in the wake of Baletheus Ginger, the walking shadow, who is searching for two missing cuneiform tablets. Ginger is desperate to find the tablets, as he believes they contain a ritual to return him to corporeal form. In his search, Ginger is accosting members of the public, British Museum staff, and wrecking the homes of private collectors of antiquities.

The investigators must follow leads, interview witnesses and negotiate the wreckage that Ginger is leaving behind. Whilst from the sidelines, the Children of Tranquillity watch and wait for their moment to take the missing cuneiform tablets themselves.

BALETHEUS GINGER AND • THE RITUAL OF WALKING • DARKNESS

Over the course of many centuries, the priesthood of Nabu had amassed a veritable treasure trove of Mythos-related artefacts and lore at Nineveh. Long had Abn-ashtu and his Children of Tranquillity been concerned with the city's priesthood and their seemingly insatiable desire to acquire materials of Mythos provenance. Whilst a wizard of not inconsiderate powers, Abn-ashtu feared to play his hand too early and bided his time and waited for an opportunity. That opportunity came when Babylonian forces attacked the city. The Children of Tranquillity wasted no time. As Abn-ashtu sacrificed himself to imprison Yul'huthris, his followers searched the city for forbidden lore, destroying what they could and gathering the rest to be hidden away with Abn-ashtu's preserved body. However, in the chaos of blood and fire, a set of four cuneiform tablets were overlooked…

Within Nineveh was the Royal Library of Ashurbanipal, the repository of a priceless collection of more than 30,000 cuneiform tablets. Whilst most dealt with common matters, such as legislation, foreign correspondences, aristocratic declarations, and financial matters, a number dealt with matters far darker; many tablets were inscribed with arcane rites, hideous ceremonies and spells of power. The Children of Tranquillity managed to collect many such tablets containing forbidden lore, however some escaped their attention. One item missed by the Children was a marble casket, inscribed with symbols of warding, which survived both the purge and the sacking of the city. Hidden away under the debris of the library and the sands of time the casket remained until the day, many years later, when an Englishman uncovered them.

When Campbell Thompson embarked on his expedition in 1919, he uncovered thousands of cuneiform tablets from the Royal Library. Amongst the tablets returned to London was a set of four, contained together in a carved marble casket. Little was thought of these, as with so many finds making their way back to London to the arms of eager archaeologists, there were simply too many artefacts to decipher, and the four tablets in their casket were lost amidst the multitude of others collecting dust in the British Museum's storage vaults.

With such a great and expansive collection of new artefacts filling up the museum's storage chambers, it didn't take much time for a number of enterprising museum staff to see the opportunity before them. A museum porter's wages are not exactly extravagant, and some less-lawfully minded staff saw a way to line their pockets by stealing artefacts from the vaults and selling them to eager enthusiasts and collectors; no questions asked. And so Ted Williams, whilst looking for things that might fetch a good price, came across the carved marble casket. Being too heavy and cumbersome to hide in his bag, Williams simply removed two of the four tablets, which he sold later that day to a collector named Baletheus Ginger. Two days later, Williams, while whistling a merry tune, quietly placed the other two tablets in his bag. These two tablets he sold to different black market collectors. Feeling pretty happy with himself and his purse somewhat heavier, he finished his week and headed to the pub to celebrate a job well done.

THE FOUR TABLETS

Baletheus Ginger, through his illicit trade with Ted Williams, became the proud owner of a number of the artefacts from Nineveh, including the two tablets of cuneiform script taken from the marble casket. As well as possessing a rather devious and despicable character, Ginger was also quite a learned man and scholar of the occult. In addition, he was a student of Sir Thomas Herbert's books on cuneiform translation; and so, Ginger set about attempting to decipher the tablets.

Following a period of painstaking translation, it dawned on Ginger that the tablets were a set, connected in their subject matter. The wedge shaped marks upon the tablets spelled out a magical rite called *The Walking Darkness*, which when performed enabled a person to take the form of a shadow. Ginger calculated that being able to transform from flesh to shadow might be a rather useful trick, allowing the caster to move unseen and perform all manner of crimes; crimes that would, in theory, be undetectable.

With exuberant, devilish delight, Ginger set about performing the rite, gathering a range of unusual and difficult-to-find components with which to cast his spell. Everything worked as anticipated and Ginger's physical body was transformed into shadow. He found he could move through the London streets undetected, enter buildings (doors and windows were no barrier to him), and steal whatever he liked, right from under the noses of those around him. By focusing his mind he could solidify his hands and so be able to pick up and manipulate objects; he was even able to creep up on another person unseen

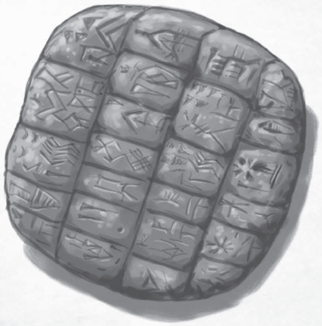
Cuneiform Tablets

Cuneiform is amongst the earliest writing systems known to man, believed to have been in use from the late 4th century BC, and originating in Sumer, a Bronze Age civilisation in Mesopotamia (modern day Iraq and Kuwait). A means to creating and storing text, cuneiform was in use for more than three millennia, adapting and developing throughout that period, before being replaced by alphabetic writing systems. The name comes from "cuneus", Latin for "wedge", after the wedge shapes impressed into the tablets.

A stylus, made from a reed, was used to form wedge-shaped marks on a soft clay tablet, which later dried out (or is baked in a kiln) and hardened. Often tablets were not fired as the clay could be reused for new tablets. In fact many tablets exist today only because attacking armies burnt down the very buildings in which they were stored, thus effectively baking them for posterity.

Modern deciphering of cuneiform began around 1664 with Sir Thomas Herbert, who supposed that the inscriptions were words rather than hieroglyphs. Work in this vein continued across Europe until 1835 when Henry Rawlinson (1810-1895) of the British East India Company, working on inscriptions found in Persia, managed to build a workable translation system based upon identical texts written in different languages found at the site.

Herbert later worked with archaeologist Austin Layard at Nineveh in 1846, and was responsible for translating numerous tablets found during the dig.



The Rituals (New Spells)

Ritual of the Walking Darkness
Cost: 10 magic points, 1D10+1 Sanity points.
Casting time: 3 rounds.

Performing this spell turns a mortal being of flesh and blood into shadow. The being is incorporeal, an ethereal shadow of the form they once had. The effect is permanent.

In shadow form, the being doubles its movement rate and can effectively move across surfaces (floors, walls, ceilings) without impediment. The being can only be harmed by magical means, as solid objects simply pass through the smoky-fog like substance without dealing harm. By spending 1 magic point, the being can harden specific areas of its form, such as its hands, allowing it to manipulate physical objects for up to 5 minutes per magic point spent.

A human who performs this ritual will steadily lose Sanity points at the rate of 1D4 per day until they become permanently insane.

Ritual of Blood and Light
Cost: 10 magic points, 1D6 Sanity points.
Casting time: 2 rounds.

This ritual purports to be able to reverse the effects of the *Ritual of the Walking Darkness*. It is in fact a lie and instead sends the target of the spell to a dimension co-terminus with all space and time, inhabited by Yog-Sothoth. Effectively this ritual is a death spell, but nowhere within its description on the tablets does it say as such. When cast, the target must succeed in a POW roll or be transported to Yog-Sothoth. The target appears to be consumed by bizarre, multi-coloured spheres, which seem to implode until there is nothing remaining. A terrible smell of sulphur and a sense of foreboding dread fills everyone present (requiring Sanity rolls (1D4/1D6)).

Keeper's Note: Should this ritual fall into the hands of the investigators, they are unlikely to ever know the true purpose of the spell, although an Extreme Cthulhu Mythos skill roll may be able to decipher some of the hidden meanings in the ritual's words.

and tap them on the shoulder, giving them a shudder and a fright when they turned around to see nothing but a cloud of darkness at their back. It is fair to say that Ginger was delighted with his new gift, his mind ablaze with all the things he might get up to.

Despite Ginger's initial success there was one major problem. He believed the shadow effect would fade with time, and in a few hours his body would return to flesh and blood. He was wrong. Hours, then days passed and nothing changed. He remained in his rooms and told his manservant to leave him undisturbed. Caught in a perpetual realm of shadow, Ginger attempted to reverse the rite, hoping that the spell would be undone, however this was not to be. As panic began to set in, he reviewed his translation and then reviewed the tablets themselves to see if he had missed something. It was then that he realised his terrible mistake. What he was missing was something called the *Ritual of Blood and Light*, which must be performed to return the caster's form to a mortal body. Clearly this ritual was contained elsewhere on a tablet not in his possession. Ginger thought back and recalled that Ted Williams had said something about the tablets coming from a set contained within an unusual marble casket.

Ginger correctly deduced the other tablets held in the casket must contain the solution. Thus he went forth as a shadow, gaining entry to British Museum to locate the tablets containing the ritual he needed. Spending long hours pouring over catalogues of cuneiform tablets brought back from Nineveh, Ginger found that the two tablets in his possession were indeed part of a set of four brought to London within a casket. He set about searching the vaults, eventually locating the casket only to find the tablets were missing, likely also taken by Williams!

VERY RECENT EVENTS

Tales of ghostly presences abound amongst the staff of the British Museum, some fear to be alone or to even go down in to the cataloguing vaults. A number of the museum porters have turned up for work with black eyes, and one porter, a Mr

Edward Williams, hasn't been seen for days; it appears he left his home in a hurry and had not been back there for at least a week.

Talk amongst private collectors is rife with speculation over a series of incredible break-ins, with displays of antiques and rarities smashed as though a madman had ransacked the place. Yet little to nothing appears to have actually been taken during these sprees of reckless abandon. The mystifying thing is that in every case there is no sign at all of a break in, as doors and windows remain locked and sealed tight. It appears some deranged, master thief is at work!

Meanwhile, the police are at a loss to find any clues pertaining to a series of physical assaults taking place across the capital. Victims are claiming that an unseen force came upon them, as if the very darkness had taken form and repeatedly battered them senseless.

THE MIND OF BALETHEUS GINGER

Ginger is growing ever more frustrated, angry and desperate. He has not yet found the missing tablets containing the *Ritual of Blood and Light*, nor the collector to whom they were sold. He tried to question Ted Williams at his home, but the situation went sour when Williams, believing he was being spoken to by a demon, ran screaming into the night. Despite frequent returns to Williams' house, Ginger cannot now locate him and has taken to visiting (otherwise known as scaring the living daylights out of) other museum staff who might know Williams' location.

Whatever the benefits of the enchantment upon Ginger, there is a curse too as there is upon each of the artefacts. He knows, with a sickening, inevitable dread, that unless he finds the two missing tablets and performs the Ritual of Blood and Light soon, he will eventually fade away into nothingness. He must act quickly, lest his very soul be lost to the void.

Ginger's catalogue of sorrow just seems to be getting longer and longer. His initial panic and frustration has rapidly turned into anger and desperation. On finding that a house he has broken into doesn't contain the tablets, he has been given to rage, smashing up the artefacts and art he has found within. The rage is burning deeper and deeper, consuming him and twisting what was already a mean and devious demeanour into an outright monster. Already he has taken to venting his frustrations on passers-by and other unfortunate folk who cross his path. The anger has grown so large that last night he murdered a young gentleman out for an evening constitutional. His sanity has been declining steadily since he cast the spell; by the time the investigators catch up to him he will be completely insane. It is inevitable that, unless he is somehow stopped, he will go on to murder many more.

Baletheus Ginger

The Walking Shadow.

STR 80	CON 45	SIZ 80	INT 60
POW 70	DEX 70	APP -	EDU 80
HP 16	DB +1D4	Build 1	Move 16

Sanity: 31 (decreasing by 1D4 each day)
Magic Points: 14

Attacks per round: 1 (requires expenditure of magic points)
Brawl 55% (27/11), damage 1D4 + 1D4.
Dodge 50% (25/10)

Armour: None, but immune to non-magical attacks.

Sanity Loss: 0/1 Sanity points to see the shadow move; 1/1D4 to fully see the shadow in all its horror.

Special Powers
Shadow Form: Able to move across surfaces (floors, walls, ceilings) without impediment. Can only be harmed by magical means, as solid objects simply pass through the shadow.

Physicality: By spending 1 magic point, may harden specific areas of its form, such as hands, allowing it to manipulate physical objects or attack others for up to five minutes per magic point spent.

Choke: In the round following a successful combat manoeuvre to hold a target, the shadow is able to choke the target by pouring down its throat. Each round this continues, the target loses 1D4 hit points and must make a CON roll to remain conscious. Target may attempt STR roll to break free of the grip, or Hard CON roll to expel the shadow.

• RUNNING THIS CHAPTER •

That Which Was Broken initially appears to be a sandbox investigaton in the same manner as *Ancient Echoes*, with the investigators free to follow a selection of leads and clues as they see fit. Where it differs, however, is that the events of the chapter follow a fairly strict timeline; Baletheus Ginger will engage in his own activities regardless of the investigators' progress (see below). Use this to inject a sense of urgency into the investigation. Make them feel hunted at times.

By the close of *That Which Was Broken* the investigators should, ideally, be aware of the following things:

- That some of the thefts from the British Museum are down to the porters.
- That the British Museum really might be haunted.
- That some of the artefacts from Nineveh have supernatural properties.
- That the Children of Tranquillity do not seek power but are trying to stop an ancient evil arising.
- That the Children of Tranquillity seek the Elements of Release.

TIMELINE OF EVENTS

The timeline provides an overview of the important events leading up to the involvement of the investigators, as well as potential future events. Note that the timelines reflects what Ginger will do next unless prevented by the investigators; such events are not set in stone and the Keeper is advised to adjust and adapt Ginger's actions accordingly. Ginger, whilst desperate and near insane, is not completely mad (yet) and will act with certain sense of self-preservation. Of course, if he should lose all of this remaining sanity then all bets are off.

Events Prior to Investigator Involvement:

5th June – Edward "Ted" Williams steals two cuneiform tablets from the British Museum and sells them later that night to Baletheus Ginger.

10th June – Williams steals the remaining two cuneiform tablets from the marble casket.

13th June – Williams sells the two tablets to Lady Isabella Nichols.

25th September – Baletheus Ginger finishes translating the tablets and learns the *Ritual of the Walking Darkness*.

4th October – Ginger has gathered the necessary ingredients and performs the *Ritual of the Walking Darkness*. In shadow form, he accosts a handful of people and breaks into three houses to test his newfound powers, stealing a few small pieces of jewellery.

5th October – Ginger locks himself in his rooms and sends his manservant, Carruthers, away.

7th October – Ginger realises his mistake and begins search for the missing two tablets. He goes to the British Museum to check the catalogues and later that evening he finds the tablets are missing. That night he visits Williams to discover whom he sold the tablets to. Williams believes a demon is attacking him and runs out of the house pursued by Ginger. Williams manages to escape by leaping on to a passing bus.

8th to 20th October – Ginger gains entry to a number of private collections (including the houses of Stanley Edgerton and Matthew Smiley), venting his rage and destroying cabinets and artefacts alike when he cannot find the missing tablets. Ginger then accosts other museum staff (including McLaughlin) to find out where Williams might be, as well as identify other collectors who are making black market deals with the staff.

21st to 22nd October – Ginger, rapidly losing his mind, finds that beating-up random strangers (including Baldwin Cooper) somewhat relieves his frustration and anger. On the 22nd, he accosts Maurice Gibbons and obtains the address of a private collector named Andrew Noble.

23rd October – Ginger breaks into and destroys the collection of Andrew Noble. His frustration in the extreme, he murders Alan Tilbury-Pine who just happening to be walking down the street on which Andrew Noble resides.

25th October – The investigators are called in.

Events from the Investigators' Involvement

Note that these timings are moveable, depending on the investigators' actions and speed of research. Keepers may *wish to speed up or slow down these events, as well as adjust or combine them, to suit the pace of their game.*

+ 2 / +3 days – Ginger returns to Ted Williams' house, waiting to see if he returns (probably encountering and following the investigators thereafter).

+4 days – Ginger locates Williams (probably by following the investigators) and obtains the address of Lady Isabella Nichols (the owner of the missing tablets). Ginger proceeds to the Nichols' residence and gets the tablet, also murdering Lady Nichols and all of her waiting staff.

+ 5 days - Ginger deciphers the tablets and gathers the necessary ingredients to perform the *Ritual of Blood and Light*.

INVOLVING THE INVESTIGATORS

The investigators are contacted by Theodore Rayburn-Price to look into a series of inexplicable break-ins at a number of private collections of antiquities.

The scenario assumes the investigators are brought in by Rayburn-Price, although other options could include:

- One of the private collectors, Andrew Noble, is brought to the investigator's attention by Ebenezer Albright in Chapter 1. A few months later Noble asks the investigators for help to investigate the vandalism caused to his collection of artefacts. As Rayburn-Price is already a friend of Noble, he can vouch for the investigators due to their work in Chapter 1.

- Contacts at the British Museum call the investigators in to look into the safety of museum staff following a series of unexplained and seemingly random assaults.

• THREATS •

The following individuals and groups, key to the overall ***Curse of Nineveh*** campaign, are presented here as wild cards to be used in *That Which Was Broken* as the Keeper desires. These factions play no essential role in the scenario and instead may be used to add further dramatic points to the story. A number of possibilities are provided for each faction.

THE CHILDREN OF TRANQUILLITY

Depending on the investigator's awareness of the Children of Tranquillity, the group may become their number one suspect for the break-ins, with the investigators supposing that the Children are using magic to gain access to the locked rooms. This is fine, as the investigators will still have to follow the clues as they find them, leading them eventually to Ginger.

Throughout this scenario, the Children take a back seat, content to simply follow and observe what is going on. They will, ideally, take advantage of the situation by letting the investigators lead them to Ginger.

The Children become aware of Ginger's activities and, later in the scenario, will approach the investigators. The Children can supply useful information to the investigators, but will use this as a bargaining chip to force them to handover the tablets (see **The Children Make an Offer**, pg. 80).

In any case, the Children of Tranquillity will appear at the end of this scenario and attempt to take the tablets by stealth or force.

ALOYSIUS DELGADO

At this stage in the campaign, Delgado will prefer to remain very much in the shadows. If the investigators have already crossed his path, he will be happy to observe the proceedings from a distance, waiting to tip his hand later on in the campaign.

Delgado may crop up in this scenario as a concerned friend of one of the private collectors, keen to understand what's been happening and to lend his assistance—so that he can gather information that may be to his benefit later on. Alternatively, should he become aware that the investigators are seeking the tablets stolen from the British Museum, Delgado might send one of his servants to speak with the investigators, offering a large reward if the investigators find and turn over the tablets to his (unnamed) master, no questions asked.

EDWIN ELPHINSTONE

Edwin Elphinstone will certainly not a play a part in this scenario, as his grand plan is yet to reach fruition (see Chapter 6).

BACK TO THE • WENTWORTH CLUB •

It is the 25th October and the investigators are called to the Wentworth Club at the request of Theodore Rayburn-Price.

Rayburn-Price is sat in his usual high-backed, leather armchair beside a roaring fire, enjoying a large cup of tea and a plate of toasted muffins. He greets the investigators and offers them refreshments before detailing why he called the meeting.

Read aloud or paraphrase the following:

"Thank you for coming. I'm hoping you may be best placed to help a friend of mine in need. I wonder if you have seen this morning's edition?"

Rayburn-Price nods towards a copy of the Times.

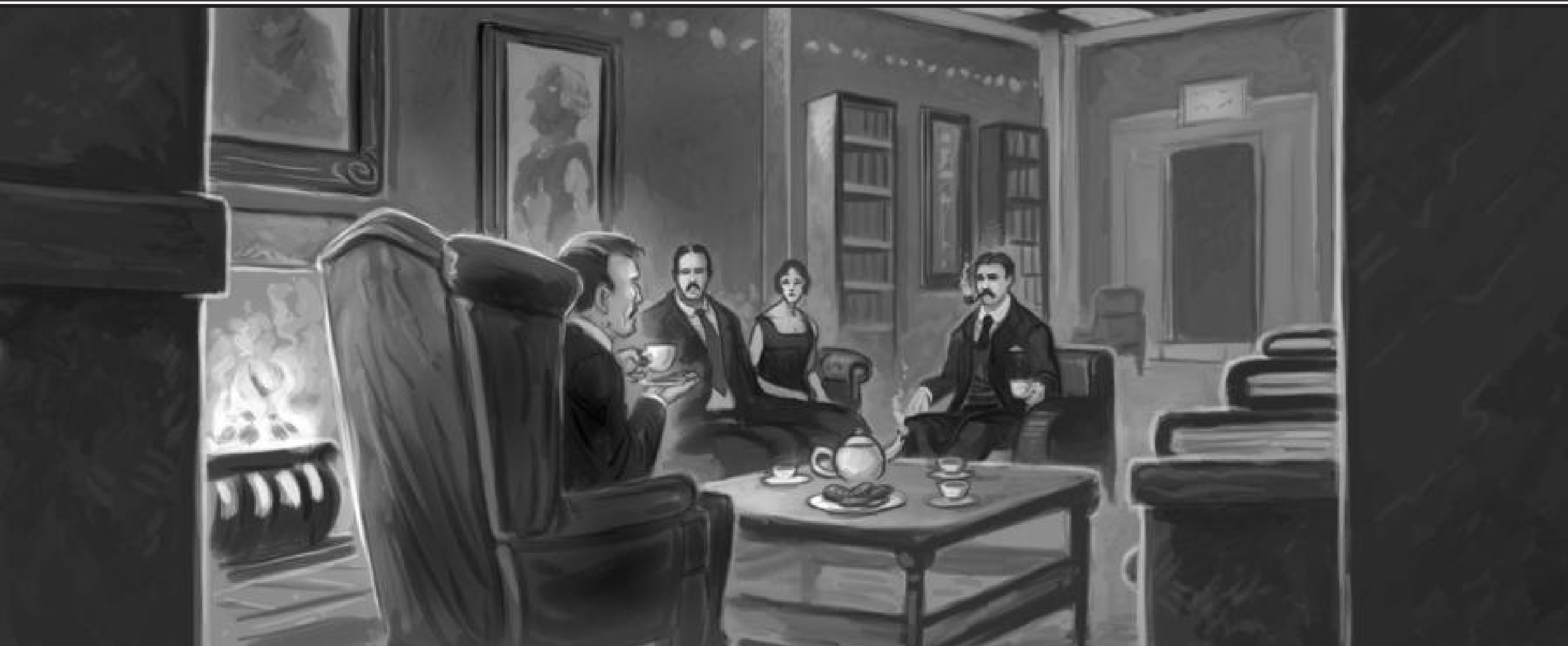
"No? Ah well, allow me to apprise you of certain matters. Two nights ago a Mr Alan Tilbury-Pine was murdered whilst taking the night air in North Kensington. The police are currently conducting enquiries, but as yet have no prime suspect. Now, such grim crimes are not uncommon in our nation's capital, but this one happened to take place on the very same street that a friend of mine resides on. Now this friend of mine, a man of good standing, was also unfortunate enough to also be the victim of a crime that same evening."

Rayburn-Price lowers his voice in a conspiratorial fashion.

"You see, my good friend is a private collector of antiquities and fine objects, and keeps a modest, but valuable collection within his home, safe behind locked windows and doors. He was awakened that evening by unusual sounds emanating from his display room. Upon testing the door to his collection, he found the lock still in evidence, requiring him to run and fetch the key. On gaining entry he was horrified to witness a scene of devastation. It was as if a demon had been let loose in his house. Ancient and rare artefacts were broken and strewn about and fine display cabinets smashed, their component parts seemingly used to form some twisted artistic expression. Looking to the two windows in hope of seeing the culprit's entry and exit route, my friend found, to his great surprise, both apertures firmly closed and still locked. How my friend's collection came to be in such a state is a mystery worthy of the great Sherlock Holmes. A veritable locked-door mystery!

"That is why you, dear friends, are here. As this inexplicable crime is not the first of its kind. In fact, prior to my friend's break-in, further incidents have come to my attention.

"My unfortunate friend is unable to go to the police regarding the incident and requires a more discreet class of investigation. I believe you to be sensitive to the needs of private collectors who don't always remember to ask the provenance of the artefacts that they obtain. Often foreign



governments and some of our own institutions frown upon such private collections and my friend, as well as the other gentlemen concerned, are fearful that the authorities might, wrongly, consider their collections to be, let's say, not entirely above board.

"What's more I think these events may be connected to both Neve's and your work regarding the Campbell Thompson dig as my friend has an interest in Assyrian antiquities. Perhaps his misfortune is somehow connected.

"I trust you understand the absolute need for discretion and I will say that your time will be admirably rewarded. My friend has offered a cash reward for information pertaining to the situation he finds himself in. Can I reassure him that you good people are the ones best placed to assist him in his hour of need?"

Rayburn-Price waits for the investigators' agreement before revealing any further details. If, for some reason, they do not accept the job, the Keeper is advised to refer back to the section entitled **Involving the Investigators** (pg. 60), having Andrew Noble approach them directly, or if they seem immovable on the subject, having the British Museum hire them, thus necessitating a different angle of entry in to the scenario.

Assuming they say yes, he will furnish them with the following information:

- His friend is Andrew Noble, who resides at 68 Oxford Gardens, North Kensington W10 (not far from Ladbroke Grove Tube Station). Noble will be expecting the investigators to call today.

- Rayburn-Price has been acquainted with Noble for some years; he is able to vouch that he is a gentleman.

- Noble has been a private collector of antiquities, amassing a modest collection over the last eight years or so. He is particularly interested in both Egyptian and Assyrian rarities.

- The other incident also happened to a private collector. Rayburn-Price will provide the name and address of Matthew Smiley (7 Craven Hill, W2), but suggest the investigators visit Noble's residence first.

- The Times' article on the Tilbury-Pine murder (Handout 9: Newspaper Clipping).

Avenues of Investigation

The investigators have a number of avenues that they may elect to pursue. Here is an outline of possible routes of investigation. Details on each of these can find found in the following sections.

Investigating the Break-Ins at Private Collectors
- Andrew Noble (pg. 63).
- Matthew Smiley (pg. 65).
- Stanley Edgerton (pg. 67).

Investigating Break-Ins and Assaults
- Police investigation (pg. 69).
- Baldwin Cooper (pg. 71).
- Alfie McLaughlin (pg. 71).
- Newspaper Research (pg. 72).

Investigating Strange Goings on at the British Museum
- Patrick Longton (pg. 72).
- Audrey Leicester (pg. 75).
- Ralf Yates (pg. 76).
- Jasper Higginbotham (pg. 77).
- Maurice Gibbons (pg. 77).
- Exploring the Museum Vaults (pg. 73).
- Deciphering Cuneiform Tablets (pg. 73).
- The Marble Casket (pg. 79).

NEXT STEPS

Rayburn-Price has provided the investigators with the names and addresses of Andrew Noble and Matthew Smiley, whose collections have been broken into, whilst Noble provides the details of Stanley Edgerton.

In addition, information also follows should the investigators talk to the police concerning the break-ins, the murder of Alan Tilbury-Pine and so forth, as well as information to be gained from speaking to journalists or checking the newspapers. Following these entries, useful information concerning the British Museum and its staff can be found.

It is expected that the investigators will initially follow-up by visiting the sites of the break-ins. They may also make enquiries with the police and check the newspapers for possible clues. At some point, their attention should also fall upon the staff of the British Museum, as they appear to be the source of the most recent additions to the various collectors' private museums (all have Assyrian artefacts recently purchased from unscrupulous museum staff). If the investigators do happen to miss this fact and are oblivious to the British Museum connection, a few possibilities exist to get them on track:

- Maurice Gibbons is the obvious lead-in to the British Museum. The investigators can get his name from Andrew Noble and from Stanley Edgerton's notebook. Gibbons can point the investigators to fellow porter Ted Williams (who is missing) and confirm the fact that some museum staff appropriate antiquities to sell on the black market.

- Rayburn-Price contacts the investigators for an update, during which he makes some off-hand comment about British Museum staff: how they are just as likely to be involved in the break-ins, given how many artefacts they steal to sell to collectors themselves. Perhaps they are pulling some double swindle, selling to one collector, only to steal the item back to sell to another!

- Newspapers report on the growing number of assaults on London streets, some of which seem to be happening to people working at the British Museum.

- A journalist contact might suggest the investigators look into some of the British Museum porters, as they have heard that if you have the money, they can supply you with foreign antiquities. Perhaps they might be able to shed light on the break-ins?

- Whilst talking to the police, a patrolman or detective might mention the rise in assaults and how, strangely, there appears to be a rash of them around the British Museum (*"I thought they were all quiet types who preferred books and mummies to fighting!"*)

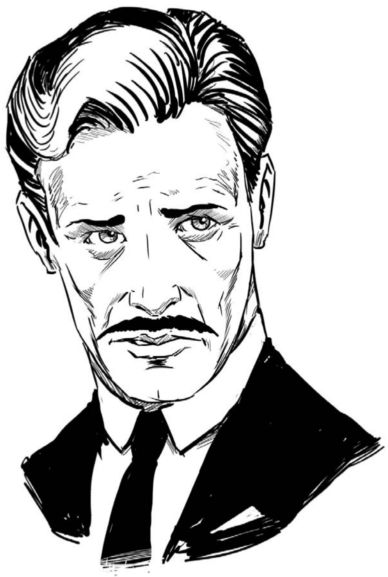
- Ginger becomes aware of the investigators, perhaps returning to the scene of an earlier break-in whilst the investigators are searching about. Overhearing the investigators, Ginger decides to follow them for a while, hoping they might lead him to the tablets (he is getting desperate, after all), providing the chance that one or more of the investigators will see the dark shadow, which might somehow be connected to the recent gossip and reports of a ghostly shadow seen around the British Museum.

INVESTIGATING THE BREAK-INS OF • PRIVATE COLLECTORS •

ANDREW NOBLE

68 Oxford Gardens, North Kensington (West London)

Noble lives in a very affluent neighbourhood, in a three-storey townhouse. He is expecting the investigators. His manservant, Withams, will welcome them inside to the sitting room, with Noble joining them presently.



First Impressions: Mid forties, large head of hair and broad, waxed moustache. He has bags under his eyes from stress and a lack of sleep (due to the break-in).

Secrets & Goals: Noble wants the culprit caught, but more than that he wants the investigators to be discrete.

Playing Noble: Habit of saying, "Yes, yes," a lot, hard but fair, fascination and greed for rare antiquities.

Andrew Noble

Age 45, Private Collector of Antiquities.

STR 30	CON 60	SIZ 60	INT 70
POW 50	DEX 45	APP 65	EDU 74
HP 12	DB 0	Build 0	Move 6

Sanity: 50

Attacks: 1
Brawl 40% (20/8), damage 1D3.
Dodge 25% (12/5)

Skills: Accounting 45%, Appraise 50%, Charm 35%, Credit Rating 78%, History 70%, Occult 15%, Persuade 35%, Psychology 20%.

Other Languages: Greek 20%, Latin 30%.

Withams

Age 56, Valet.

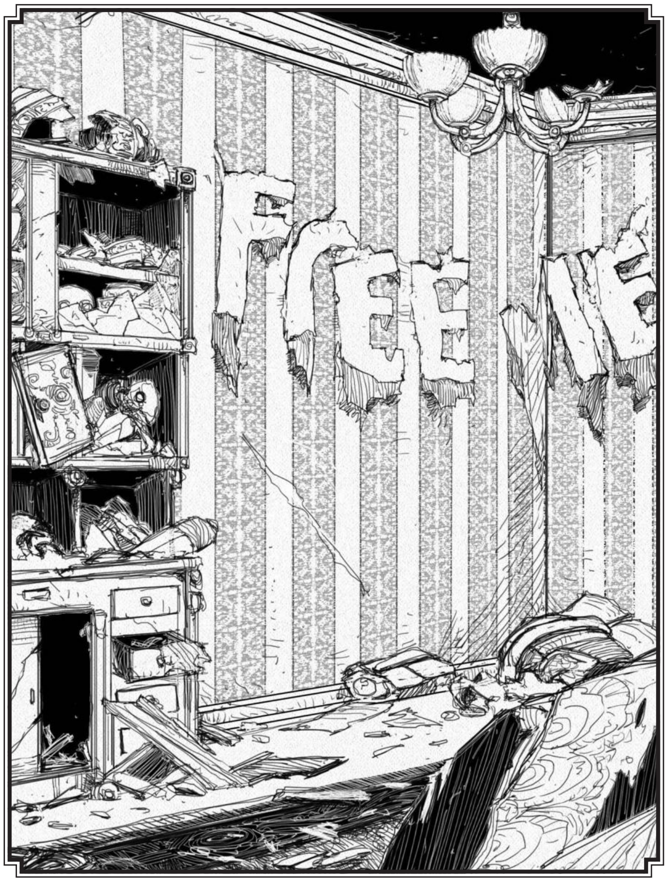
First Impressions: Appears in his mid to late fifties, receding dark brown hair, weathered and eagle-like features. Tall, slim and always smarty dressed in a morning suit.

Playing Withams: Eager to be of service, very loyal to Noble, highly sarcastic to those he considers beneath him.

Initially, Noble requires assurances of the investigators' discretion, as he does not wish the police to become aware of the break-in. With such assurances given, he suggests that the investigators first come upstairs to view the scene of the crime.

Noble's private collection is housed on the uppermost, third floor, in the left-hand rear room. He takes out a key (attached to his watch chain) and unlocks the door. Before opening it, he says, *"I have left everything as I found it two nights ago."*

Inside the room is a scene of utter chaos. What once were elegant, glass panelled display cabinets are now chipped and splintered as though a hammer had been taken to them, their glass smashed and strewn over the expensive carpet. Antiquities once proudly displayed now lie either whole or in pieces on the floor. A broken tablet of clay, torn papyrus, and broken statuettes have been flung at walls, wilfully torn up, and discarded. Upon a wall, the flock wallpaper has been torn to form words, which read *"FREE ME"*.



Closer inspection reveals the following:

A successful History or Archaeology roll confirms the antiquities are of Egyptian, Assyrian and Chinese origin. Investigators with any background in archaeology, or who make a successful Appraise roll, are certain that a number of items are very rare indeed, near priceless, and really should be in a museum rather than a private collection.

The state of the room makes it look as though someone had the intention to destroy as many things as they could. It is easy to see that any fragile items have been thrown or smashed; however, stronger ones, like clay tablet, are less damaged; it seems the perpetrator didn't use a tool to smash things up, just their own hands.

The letters on the wall have been ripped into the wallpaper, scratching the plaster underneath. Possibly a sharp piece of glass was used to cut into the paper.

Careful checking of the two sash windows and the door into the room reveals no signs of tampering: the paintwork is unmarked and the locks are in good order (in fact they are tight, not easily undone). Clearly the culprit did not break into this room in a conventional fashion. The ceiling has no possible access points (checking the attic will doubly confirm this) and, if the carpet is rolled back, stout and undamaged wooden floorboards run the course of the entire room. Spot Hidden rolls reveal nothing and simply cost the investigators' time (pushing such rolls extends the time and may present the opportunity for someone to cut their hand on a glass shard or some such).

Noble allows the investigators as long as they need to inspect the room and will afford them a brief tour of the rest of the house. Note that a successful Charm or Persuade roll is required to get Noble to allow them to really poke around the rest of the building. Yet, despite a thorough search, no further clues are to be found here.

The investigators will probably want to interview Noble and Withams. Noble's wife, Susannah, is not in the city as she is spending the autumn season in Paris (Noble was due to join her, but the break-in has delayed his departure).

Noble is happy to recount the events of 23rd October. He had been out for most of the day, confirming travel arrangements, as he planned to travel to France on the 24th October to meet his wife who is already enjoying the delights of Paris. On returning home, Withams prepared and served a fine meal, before Noble dismissed him and retired for an early night around nine o'clock. As is his usual want, Noble went to his private collection to ensure the windows were secure and the internal door locked ("you can never be too careful with such rare items"). At around midnight, he was woken by crashing sounds coming from across the hall (his rooms and the collection room are all on the third floor). He jumped out of bed, running across the hall to the collection room door, which remained locked. Quickly he gathered the key and unlocked the door to see the room in a state of devastation, noting that both windows were shut and still locked. There was neither sight nor sound of the culprit.

If asked about the room key, Noble states that there is only one key, which he holds on his watch chain.

Noble is quite protective about his antiquities collection, especially where he obtained it from. If asked, he will say that the most recent addition was an Assyrian cuneiform tablet. Prior to that it was an Egyptian Coptic vessel, purchased at least 12 months ago. Of his supplier, he reveals he knows, "a chap" who contacts him infrequently with the offer to purchase a rare collectable. Noble will outright refuse to say who this is at this time, preferring to give the details of a private collector named Stanley Edgerton, who has also has a break-in; suggesting the investigators visit Edgerton as soon as possible.

Investigators who persist on getting Noble to divulge the name of his supplier, require a successful Extreme Charm, Fast Talk, Intimidate or Persuade roll. His supplier is Maurice Gibbons, a porter at the British Museum. Should the investigators return at a later stage and press Noble for this information, he will reveal it if their argument is well reasoned and if they promise not to expose Gibbons. Withams will confirm his master's story without deviation, and a successful Psychology roll concludes he is telling the truth. After his master retired, he went downstairs to the servant's quarters and to bed. He slept soundly until awaked around midnight by his master.

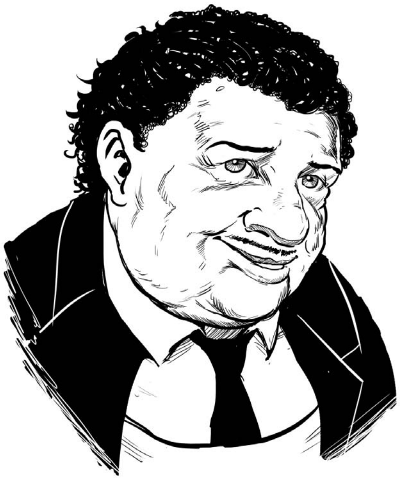
Withams has been with Noble for over 20 years and is a loyal and honest fellow.

Noble is keen to hear the investigators' theories, as well as state that he is prepared to offer them a £500 reward for their expertise in identifying the culprit. He believes there must be some malicious intent behind the break-ins. If asked about Matthew Smiley, he confirms he knows of the fellow only by reputation (he says no more on this). Without further ado, he wishes them, "good hunting" and asks Withams to show them out.

MATTHEW SMILEY

41 Montagu Square, Mayfair (Central London)

A line of five-storey terraced town houses look across to a small, picturesque rectangular park. Smiley's property is approximately middle of the row. The large, black painted wooden door has a huge brass knocker in the shape of wolf's head (a successful Archaeology or History roll suggests that the knocker is actually of Anubis, the Egyptian jackal-headed god of the afterlife). The investigators are asked to present their cards by Jones, the butler, before being taken to the study to see Matthew Smiley.



Matthew Smiley

Age 38, Collector of Antiquities.

First Impressions: Overly portly, in his late thirties, Smiley has lived an extremely privileged and excessive life. Overlong, dark curly hair envelops a child-like, fat face. A strategically pencil-thin moustache glistens under a bulbous nose.

Secrets & Goals: Find out who did this to his collection.

Playing Smiley: Behave like a spoilt child, be rude, offensive and increasingly impatient.

Jones

Age 66, Butler.

First Impressions: In his mid-sixties, Jones is rake thin yet bears a firm countenance. Virtually bald, he moves slowly but with precision.

Personal Details: Jones is staunchly loyal to Smiley.

Secrets & Goals: Jones saw what he calls "a phantom" – he would like his mind putting at rest that he is not going mad.

Playing Jones: Whisper when you talk about anything informal, as though divulging a great secret.

Smiley will want to pump the investigators for information at any opportunity while they visit with him. He initially acts like a charming and slightly dotty eccentric; however, if he feels the investigators are withholding information, he grows ever more impatient, acting like a belligerent child to the point where he is just plain rude and offensive. This change should take place over the course of showing the investigators his damaged private collection. If any investigator snaps and is rude back to Smiley, then he grows outraged and demands they leave at once, getting Jones to show them out. Note that quick thinking investigators may still be able to question Jones at this point if they succeed in a Charm, Fast Talk or Persuade roll, getting him to recount his experience with the dark shadow (see opposite).

Smiley's private collection is housed on the first floor, within a gallery of three rooms at the front of the property, overlooking the park. The rooms interconnect via large double doors. There are three windows (one per room) and three doors (one per room) leading into the hallway.

Smiley says the break-in was discovered on the morning of 16th October, when Jones roused him. The collection was in complete disarray, as though a bull had gone through, smashing and knocking down display cases and tables. The floor was littered with pottery and glass, and paintings had also been torn from walls and ripped. *"It was as if a madman had come with the intent to destroy a world of beauty."*

Getting Smiley talking about his collection is easy; he loves to boast about it. His collection has been amassed over the last five years and is mainly Egyptian in origin, although in the last year he was fortunate enough to obtain a number of precious antiquities from the fabled city of Nineveh. Prize of his collection were four cuneiform tablets from the Campbell Thompson expedition of 1919. He seems to weep when he mentions these. Those with skill in Archaeology, History or a related knowledge, quickly determine that Smiley does actually know quite a bit about ancient history, able to converse on such matters with relative ease. Clearly he dearly loves his collection (a successful Psychology roll confirms he is deeply interested in history and treasures his collection above all things, making him equally despairing over the loss of so many due to the break-in).

If asked, he will show the investigators to what's left of the collection. Going in, he says he keeps all of the doors locked unless he is entertaining. Inside, the collection is obviously a shadow of its former self. Once the connecting internal doors are opened, the rooms are quite bare. Clearly a number of paintings once hung on the walls, their frame marks still apparent. There are no display cases, only three sideboards and a couple of occasional tables, along with four armchairs spread amongst the rooms. A pitiful handful of artefacts remain; those that escaped the worst of the "assault". Such items include four cuneiform tablets (relatively unscathed, all of them have been broken in half or into quarters); three pieces of (Assyrian) jewellery, two rings and a chain, all inlaid with precious stones; a gold statuette of Bast; and four (Egyptian) bowls, all broken.

Inspection of the room:

- Windows all have stout locks and show no signs of forced entry.
- Doors and locks show no sign of forced entry.
- Spot Hidden reveals: indentations on the carpet where display cases once stood, fragments of glass still in the carpet, torn wallpaper revealing indentation in the walls (where heavy objects, like cuneiform tablets, were thrown).
- A successful History or Archaeology (or INT) roll: the Assyrian tablets seem to have taken the brunt of the damage.

Smiley can recall plenty of people who he thinks would be jealous of his collection, but doubts any of them would go so far as to destroy such things (they would rather simply steal them). He will also mention that Jones was the one to discover the break-in and that the police have not been notified. He is very reluctant to give up the name of his supplier, requiring an Extreme Persuade or Charm roll to reveal two men, one named Gibbons and the other Williams. He is happier, requiring only a Regular success, to give out the name of another collector, Stanley Edgerton of Craven Hill.

How he is getting on with the investigators, determines just how much and how long he tolerates them in his house. If all is well, he will be happy for them to question Jones; however, if not, then he'll demand they leave. If they are thrown out, they have a chance to redeem themselves by returning later, perhaps with a gift, to ingratiate themselves and curry Smiley's acceptance, and thereby have another crack at getting the clues to be found here.

Whether the investigators have time to interview Jones, or simply have to take the opportunity as he is showing them out, the information he can relate is as follows. On the night in question, Smiley retired to bed around eleven o'clock after partaking in a number of large glasses of port. Jones went around the house, checking locks and turning down lights. Around one o'clock he heard a commotion upstairs. Fearing his master was stumbling around in the dark, he went upstairs to put him back to bed. Yet, whilst on the first floor hallway, outside the collection rooms he saw a great dark shadow that seemed to move without reason. Quickly turning on the hall lights, the shadow remained in view despite the light, and then suddenly moved as it if were alive, appearing to disappear through one of the collection room doors. Jones tried the door but it was firmly locked. He was unable to rouse his master until morning, by which time he had discovered the destruction of the collection. Jones goes on to say that he has seen horrors in his life, but that shadow he saw that night was a thing of pure evil; a phantom from hell. At this, Jones crosses himself and will say no more.

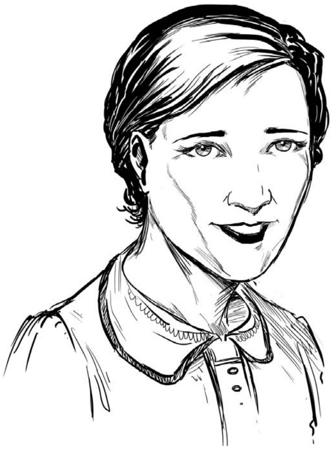
STANLEY EDGERTON

7 Craven Hill, Kensington (West London)

Stanley Edgerton lives in a broad, three-storey, semi-detached house not far from Hyde Park. The investigators are greeted by Alice Edgerton's housemaid, who asks them to wait. A moment later, Alice Edgerton (wife of Stanley) appears and asks them their business. If her husband is mentioned, she will explain that he is away on business and will not return until the following month (this is true, he is away in Newcastle upon Tyne, dealing with business interests). The investigators will need to explain their presence and gain Alice's interest or trust if their questions are to be entertained, possibly requiring a successful Charm or Persuade roll.

If invited in, the investigators will be shown to the sitting room, where the maid will bring tea and cakes for all to enjoy. Alice will be reluctant to discuss her husband's collection or the break-in, as she looks down upon his frivolous spending and knows that many of the items are purchased from disreputable suppliers. The Keeper should play this scene by ear, allowing the players to come up with a reasoned argument to allow Alice to drop her guard. If they do so, then don't call for a roll; otherwise a further social skill roll may be required.

Should attempts fail, the investigators will be politely shown out and told to contact her husband on his return. Investigators may leave it at that, try calling again or attempt an alternative route by having one of their number try their luck at the tradesman entrance; calling here brings the household cook, Mary Tipton, to the door. Mary is something of a gossip and an easy mark for flattery (a gift or Charm roll will do wonders). Use the following information to draw upon if Mary is talking, adapting it as necessary.



Alice Edgerton

Age 27, Concerned Wife.

First Impressions: Alice is in her late twenties. She is plain but pretty, with her long hair tied back and modern (but modest) clothes.

Personal Details: She is loyal to her husband (does not wish to land him trouble, but also annoyed with his spending on antiques), patient, insightful.

Secrets & Goals: Put a stop to her husband's criminal dealings before they land him in further trouble.

Playing Alice: Be patient and polite, and act with the utmost of discretion.

Mary Tipton

Age 44, Cook.

First Impressions: Mary is in her mid-forties, rosy faced, with a large frame and a kitchen apron covered in flour.

Playing Mary: Be a hopeless gossip, kind hearted and devilishly flirtatious.

If put at ease, Alice can confirm that they did suffer a break-in on 8th October, during the evening. Both her and her husband were at home when a loud crash came from the vicinity of her husband's private study on the first floor. Stanley immediately left the sitting room and went to inspect the situation, leaving Alice downstairs. There was a cry from her husband, a sound of anguish, so Alice rushed upstairs to see what was the matter. Some of the servants where already standing agog in the hallway when she arrived, staring into the room. Stanley was inside clasping his hands to his head and crying like a baby. All around him the room had been wrecked. Papers and antiques had been thrown about the room as though a violent wind had passed through. Much of Stanley's collection of Assyrian antiquities had been totally destroyed. He was beside himself with grief. Alice questioned and then dismissed the servants, and then took Stanley in hand, telling him to pull himself together. Unsure of how this misfortune could have taken place, Alice questioned her husband to discover that when he had gone upstairs the room had been locked. When he unlocked the door was when he claimed to have been attacked by a phantom, which reared out of the darkness and struck him on the head before vanishing.

Alice is at a loss as to what may or may not have actually happened. She fears some disreputable associate of her husband is behind the event; perhaps he owes them money? Alice is aware that he buys his antiques from rough-looking tradesmen, and has been doing so for about a year. Stanley has told Alice he buys the pieces direct from museums and the men are simply delivery men, not criminals at all. Alice does not believe her husband's lies and is desperate for someone to assist her and stop her husband's criminal dealings, which she fears will land them all in jail.

If the investigators promise to help Alice, appearing well bred and discrete, she will allow them to view her husband's study if the request is made. It is a medium sized room on the first floor, at the far end of the hall. Whilst cleaned up now, there are still signs of the disturbance. Some half broken pottery vases and bowls are positioned around the room, as well as one cuneiform tablet that has appears to have been broken in half.

Careful searching or a successful Spot Hidden roll detects:

- Pottery shards under the writing desk; an Archaeology roll can determine these as ancient Assyrian.
- A notebook in a desk drawer detailing a series of transactions (see **Handout 10: Excerpt from Stanley Edgerton's Notebook**, pg. 91).

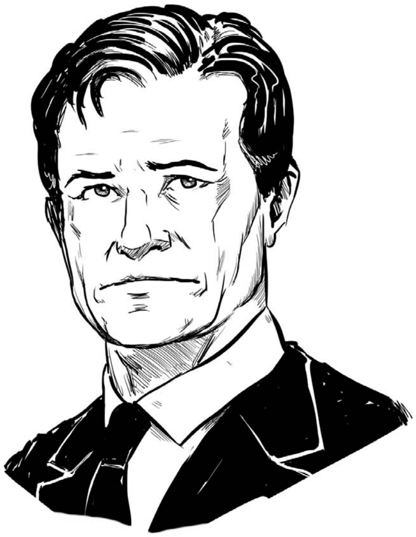
- Window and door locks in good order with no signs of damage.
- No further available entrances into the room.

INVESTIGATING OTHER • BREAK-INS AND ASSAULTS •

THE POLICE

How the investigators interact with the police largely depends on whether they already have existing contacts on the force. Such contacts will be pleased to discuss most matters of interest to the investigators, hoping that they may be able to shed further light on what are unsolved cases. If no contacts exist, the investigators will require either a suitable introduction from a gentleman of good standing, or will need to make a successful Charm, Persuade or Law roll in order to be pointed to someone they can speak to. Those from known and respected families, or some form of association with the London police might have an easier time of things, providing a bonus dice to the roll.

Two possible policemen are presented: Detective Jack Billington and Constable Brian Calf. Use Billington if the investigators are well-to-do types or, if they are of a lower social standing, Constable Calf will be pleased to gossip over a pint once his shift has ended. Both are able to offer more or less the same information.



Detective Jack Billington
First Impressions: Late thirties, clean-shaven, wearing a medium-priced suit.

Playing Detective Billington: Appear busy, overworked and frustrated.

Detective Jack Billington

Age 36, Police Detective.

STR 65	CON 70	SIZ 50	INT 60
POW 70	DEX 55	APP 45	EDU 70
HP 12	DB 0	Build 0	Move 8
Sanity: 68			

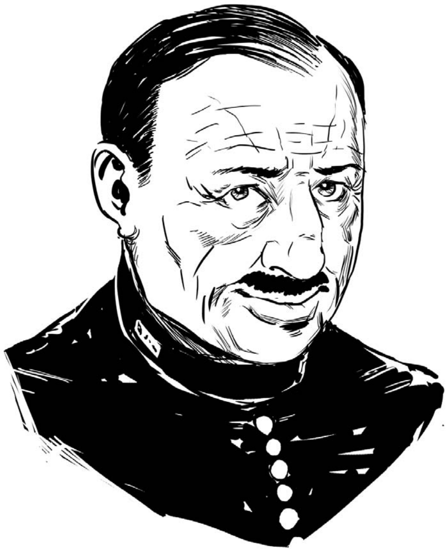
Attacks: 1
Brawl 55% (27/11), damage 1D3, or truncheon 1D6.
Dodge 30% (15/6)

Skills: Art/Craft (Acting) 25%, Credit Rating 39%, Intimidate 60%, Law 55%, Locksmith 40%, Listen 40%, Psychology 40%, Spot Hidden 45%, Stealth 35%.

Constable Brian Calf
First Impressions: Mid forties, with a large nose, weathered features and kind eyes.

Personal Details: Likes being the centre of attention, enjoys a pint of bitter.

Playing Constable Calf: Play the eager storyteller.



Constable Brian Calf

Age 44, Police Officer.

STR 80 CON 75 SIZ 60 INT 65
POW 75 DEX 55 APP 50 EDU 60
HP 13 DB +1D4 Build 1 Move 6
Sanity: 73

Attacks: 1
Brawl 60% (30/12), damage 1D3+1D4; or truncheon 1D6+1D4.
Dodge 30% (15/6)

Skills: Charm 35%, Climb 50%, Credit Rating 26%, Drive Auto 40%, First Aid 45%, History 25%, Intimidate 40%, Jump 35%, Listen 40%, Navigate 30%, Persuade 50%, Psychology 60%, Spot Hidden 55%.

Take the lead from the investigators in determining the reactions of the policemen. Friendly and helpful approaches will be returned in kind, especially if the investigators offer to buy the drinks. Where Calf is happy to talk to anyone (as long as it doesn't get him in to trouble), Billington is a little more reserved and will need to understand the investigator's interest before he reveals what he knows. Use Fast Talk, Charm and Persuade rolls as appropriate, based on how the investigators approach the men.

Depending on what the investigators ask about, here's what the policemen can tell them:

Asking about unsolved or unusual house break-ins:
There are burglaries happening all the time in London, nothing unusual in that, however there were two recent crimes that have puzzled the police. Two house break-ins occurred on 4th October and were reported to the police on 5th October. Both in the same street in North Kensington at the homes of Thomas McPhee and Arthur Wimple-Smythe (111 and 114 Wallingford Avenue respectively). Both reported the theft of some items of jewellery. The thief was very good as there was no sign of how he managed to get inside, as the windows and doors showed no signs of forced entry (as is usual in such cases). The police have no suspects in mind, believing that there's either a master cat burglar arrived in town, or the robberies are some sort of insurance fraud.

Keeper's Note: The police are not aware of Ginger's break-ins at the private collectors' homes, although they will be interested to hear more about these if the investigators are foolish enough to let such information slip; how deep the investigators land themselves into trouble with the collectors is left to the Keeper, it will most likely get to the ear of Theodore Rayburn-Price, who will be most displeased.

Asking about persons being assaulted:
Since early October, the number of incidents of assault has risen. The police have looked into a number of these, but the evidence is a little lacking, as none of those concerned has been able to give a compelling description of their attacker. The police are confounded by the attacker's description being given as a, "dark presence," a "malevolent shadow," and a "ghost." Most, if not all, of the incidents have been written off as the result of too much booze (drunken falls, standard muggings, and so on) or plain madness. The alleged assaults have all taken place around North London. Whether connected or not, some similar incidents have also been reported around New Oxford Street (near to the British Museum), apparently one museum porter, name of McLaughlin, ended up in hospital after receiving a "good seeing-to."

If pressed for further details, the name of Baldwin Cooper, a legal clerk, is given—he being the most respectable of the "injured parties" (see pg. 71 for what Cooper can tell the investigators). As for McLaughlin, he is currently in St Mary's Hospital in Paddington (see pg. 71).

Asking about the murder of Alan Tilbury-Pine:
The attack tool place sometime between 11.00 and 11.45 p.m. on 23rd October. A patrolling policeman discovered the body of Tilbury-Pine on Oxford Gardens at 11.55 p.m. The body was slouched on the ground, under a wall. The victim was clearly dead and had suffered multiple knocks and punches to the head and torso, as well as being kicked numerous times; "someone had a rage on them and given him a right going-over."

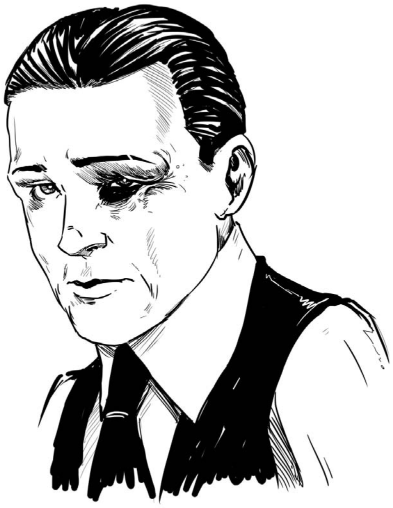
There were no witnesses to the attack. The deceased's family (St Quintin Avenue) had no explanation as to why anyone would wish to harm Mr Tilbury-Pine. The crime remains unsolved and the police think it is likely the murder is linked to the spree of assaults currently taking place.

Keeper's Note: Should the investigators follow-up by interviewing Tilbury-Pine's family, they can offer no further information. It simply was a case of being in the wrong place at the right time.

VISITING BALDWIN COOPER

9 Ladbroke Terrace, Notting Hill Gate (West London)

Cooper lodges with Mr and Mrs Smith, a well-meaning and friendly couple, having a room on an upper floor. He is out at work during the day, so investigators may need to call upon him in the evening.



Baldwin Cooper

Age 24, Battered Legal Clerk.

First Impressions: In his mid-twenties, youthful, clean-shaven and now sporting a black eye.

Playing Cooper: Be very precise, talk slowly.

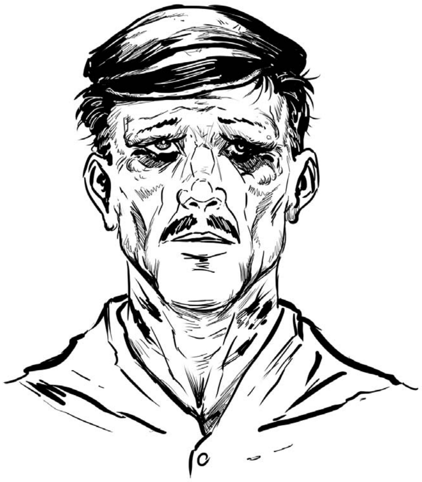
Cooper is happy to talk to anyone about the attack whilst Mrs Smith brews a pot of tea. He reported the incident to the police, but they seem to have done nothing about it. He had been working late in the office on 22nd October and was returning home. Just as he was about to turn into Ladbroke Terrace, around 9pm, he heard someone muttering, as if they were talking to themselves. It was strange and unsettling, as there was no one about that he could see. The voice was saying something like, *"Damn Williams, got to get it, it's hopeless."* Kept repeating the same things, like a crazy person. All of a sudden there was a cry of, *"Ear-wigging! I'll teach you!"* The next thing he knew was that he was being punched, sending him reeling backwards on the pavement. Whoever it was, was very quick, as they disappeared in a flash. Cooper felt the fists hitting him but all he could see was darkness, *"It was as if the invisible man himself were attacking me."*

Keeper's Note: Cooper was just another person in the wrong place. Ginger, falling deeper into madness, was talking to himself when he became aware of Copper; he lashed out and ran off.

VISITING MCLAUGHLIN IN ST MARY'S HOSPITAL

St Mary's Hospital, Paddington (West London)

Alfie McLaughlin is recovering from being nearly strangled to death by Ginger in a fit of rage. The investigators should have no difficulty in visiting him, and he is happy to recount his experience to anyone who will listen (the police have interviewed him, but don't really have any expectations of finding the mysterious attacker).



Alfie McLaughlin

Age 56, Battered British Museum Porter.

First Impressions: Mid-fifties, hideous bruises around his neck and two black eyes.

Personal Details: Normally a gregarious fellow, he has clearly undergone a great shock.

Playing McLaughlin: Act nervously.

McLaughlin will relate the following, read aloud or paraphrase:

"Well, I had finished at the museum for the day and was walking along Montague Place, heading towards the bus stop to get home. Then from out of nowhere this invisible thing grabbed me and threw me down on the pavement. I felt hands punching me, but there was no one there! There was this weight on my chest, as if someone were sitting astride me, holding me down. Then this phantom voice says, 'Tell me where Williams is or I'll kill you.' Well, I don't mind saying I cried out for help, but no one came. I can feel the breath of this thing over my face. It were awful. It repeats the question and I says, "I don't know where Williams is, let me go!" I must have angered it because the next thing I know is the life being squeezed from me as these unseen hands begin choking me to death. The next thing I know is someone is shouting for the police and the weight on my chest is gone. Then I blacked out.

"Now I don't hold with mumbo jumbo about spirits and ghosts, but I swear if it wasn't the very devil himself that near done for me!"

Keeper's Information: McLaughlin would have been strangled to death if Ginger had not been disturbed by someone passing along the other side of the street. Police interviewed the passer-by, who was only able to say they saw McLaughlin lying on the ground and having some sort of fit.

• NEWSPAPER RESEARCH •

Reviewing the newspapers calls for Library Use rolls and brings up the following articles. Keepers should ask the players for what they looking for, presenting the relevant handouts accordingly:

- Report on spate of random assaults (**Handout 11: Newspaper Clipping about Assaults**, pg. 91).
- Report on a series of burglaries (**Handout 12: Newspaper Clipping about Burglary**, pg. 91).
- Article about the British Museum being haunted (**Handout 13: Newspaper Clipping about Ghosts at the British Museum**, pg. 92).

INVESTIGATING
• THE BRITISH MUSEUM •

Museum Street
(***An Investigator's Guide to London***, pg. 138)
The investigators may be drawn to the British Museum through a number of sources:

- The newspaper article about the haunting (**Handout 13: Newspaper Clipping about Ghosts at the British Museum**, pg. 92).
- Stanley Edgerton's notebook (**Handout 10: Excerpt from Stanley Edgerton's Notebook** – pg. 91 – alluding to the black market acquisition of antiquities from the British Museum and naming Gibbons).
- Andrew Noble's dealing with Gibbons.
- Matthew Smiley discussing his acquaintance with Williams and Gibbons.

The investigators may already have developed a relationship with one or more museum staff encountered during their investigation in Chapter 1, for example Patrick Longton. Otherwise, how the investigators approach the British Museum and its staff can vary due to the approach they take:

Using an Official Approach: Well-to-do investigators may seek permission from the Board of Trustees to explore the non-public areas and storage vaults, as well as to question museum staff. The investigators will need to think of a plausible explanation for loitering round the museum and speaking to the staff (either that, or a successful Charm, Persuade, History or Archaeology roll). Such an approach will also require a letter of recommendation from a suitably highly place person. The investigators may already have such a contact who can set them up with a well-worded missive, or perhaps one of the investigators has close ties to the museum. Alternatively, Theodore Rayburn-Price can provide an introduction.

One alternative might be for the investigators to pose as journalists or scientists who intend to study the ghostly phenomena purporting to be taking place in the museum. The Board of Trustees may be inclined to allow such an investigation, as it would hopefully discount the bizarre tales of ghosts and draw attention, and more importantly, footfall to the museum.

Another method may be for one or more of them to be employed by the museum in some capacity—certainly there could be a number of museum porters quitting or "off sick" because of Ginger's attacks, leaving opportunities for enterprising investigators.

Using an Unofficial Approach: The investigators could simply attempt to use deception or stealth to slip away from the public areas to the private offices and cataloguing rooms. Equally, they could just talk to a museum worker on or off duty. Apply appropriate skill rolls, such as Stealth, Locksmith, Persuade, Charm, Fast Talk and Intimidate.

Keeper's are advised to have Patrick Longton appear (either already known to the investigators or as someone they are now introduced to — see pg. 43) who will be pleased to service their enquiries (either because he has been told to do so by the Board of Trustees, or due to a successful Charm or Persuade roll should the investigators be taking the "unofficial" approach. If a good relationship already exists, then no rolls are needed.

Longton can locate and introduce them to other museum staff, as well as provide all manner of other assistance. Langton plays a key role in the campaign and the Keeper is strongly encouraged to ensure the investigators make his acquaintance and secure his friendship (see Chapter 4: The Watchers Below).

Should the investigators tell Langton about the black market dealing of historical relics, he will be suitably horrified and wish to know more. How the investigators play this is up to them, but Longton will want to inform his superiors unless otherwise persuaded. One tack to take is for the investigators to ask him not to reveal the criminal enterprise too soon, so that they (with his help) can catch the culprits without tipping them off. Either way, in telling Langton this information, the investigators will considerably rise in his estimation of them.

THE MUSEUM'S VAULTS

Beneath the museum's public galleries are a network of offices and storage chambers, often referred to by the museum staff as, "the vaults." The lower chambers are accessed by stairs and lift systems, with a veritable cobweb of passages creating a maze-like under domain. Curators' work in their offices, porters' wheel exhibits around on trolleys, and administrative staff catalogue relics from ancient history, making the vaults fairly busy during daylight hours. Of course, lower down, in the storage chambers the stillness is rarely broken. Investigators without permission to be down in the vaults will need to make successful Stealth rolls to avoid being spotted and, if confronted, will need to make good use of Fast Talk, Charm or Persuade rolls. If they are found to be wanting, a security guard will be called for and they will be shown out. In the evenings the vaults are almost devoid of life, allowing the investigators free reign as long as they avoid the occasional patrol of a security guard or the late working of a tired curator.

No maps are provided for the vaults as their size and reach is beyond the scope of this book. Keepers should feel free to describe long, twisting corridors with numerous forks, leading to all manner of offices, cataloguing rooms, storage chambers and so on. Getting lost down here is easy, but only call for Navigate rolls if the investigators are trying to escape the building because of some suitably dramatic escapade, such as if they are being chased. Otherwise, allow them to wander and insert events as you see fit.

DECIPHERING CUNEIFORM TABLETS

Some investigators may be able to read cuneiform, or have a desire to translate the various tablets they come across during the course of the scenario in the private collections they visit. If they are unable to read cuneiform they must either borrow or steal such tablets from their owners, or somehow gain a rubbing or photograph of one. None of the collectors will lend out such rare items, especially so, given that most of their collections have already been destroyed and the fact that these tablets are stolen property. No one wants a foolish investigator taking a stolen tablet back to the British Museum to have it translated!

If an investigator resorts to theft, then apply appropriate rolls and be clear on the possible consequences if they are discovered. Collectors discovering an investigator in the process of theft will certainly be liable to throw them out, call the police (with some made-up charge to avoid mention of stolen goods) or even pay some thugs to teach them a lesson.

If a tablet is somehow obtained, the investigator must find someone to translate it. Should they purchase a book on the subject and try to go it alone, then the process will require many months of study and work (far beyond the scope of this scenario), although a Keeper wishing to move things on could just as easily get them to make a Hard INT roll in order to get the gist of the inscriptions for a day or so spent studying them.

Getting someone else to do the work is preferable and quicker. Using their contacts (or approaching a museum or university) can quickly identify someone who can do the job for a fee. It is up to the keeper whether they wish to pour further trouble into the scenario by having the hired scholar discover that the tablet is stolen (perhaps they were attached to the Campbell Thompson dig, have worked at the British Museum, and so on). Patrick Longton (see pg. 43) and Walter Meems (see below) would both be able to decipher tablets for the investigators. How this plays out is left to the Keeper.

Despite all of the running around and no matter how such tablets are translated, all of those that turn up in this scenario (apart from the two held by Ginger and the two held by Lady Isabella Nichols) are meaningless to the investigator's case. Such tablets merely describe trade transactions for crops and goods, or governmental proclamations about such matters as canal dredging and taxes.

Instead, try to keep the players focused on the task at hand and avoid unnecessary sidetracks. The culprit that they seek left these tablets behind, broken because they were not of any value. If the players seem bent on deciphering the tablets, capture their attention with the events of the scenario; after all they do not have long before Ginger again pounces on Gibbons and learns where to find what he is looking for.

TALKING TO MUSEUM STAFF

Investigators with permission from the Board of Trustees should have no difficulty in talking to the various museum workers. If they don't have permission, then call for Charm, Fast Talk, Intimidate or Persuade rolls as appropriate. Five workers are provided here (including Maurice Gibbons) and Keepers should develop further personalities as they see fit.

WALTER MEEMS

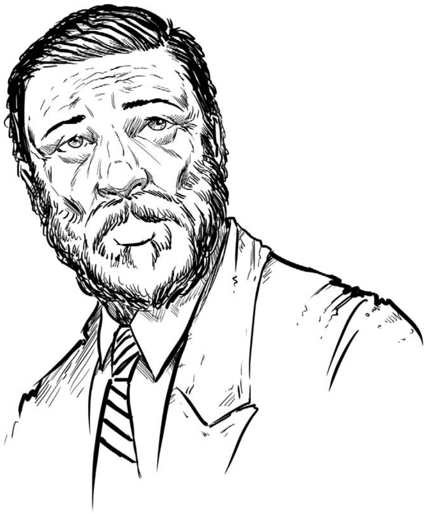
Meems could be encountered in his office or overseeing the cataloguing of cuneiform tablets. He is liable to be highly engaged in his work and will somewhat resent the intrusion of the investigators.

Walter Meems

Age 52, Museum Curator.

First Impressions: Early fifties, with a dishevelled suit and a large beard.

Playing Meems: Act as though you are too busy to waste time with small talk or petty questions.



What he Knows:

About the Haunting: Yes, there have been stories of ghosts around the museum for years and years, but he doesn't believe in such nonsense.

About the Black Market: With so many relics on site it is not inconceivable that some might go missing, but he has never heard of such things. Anyone caught selling stolen good should be hung, drawn and quartered!

About the Assyrian Collection: It is a marvel and he is delighted to be spending his time deciphering cuneiform tablets, *"sifting the wheat from the chaff,"* as he puts it. The new Assyrian Saloon, when it opens, will be a splendid exhibit and he is proud to be able to contribute to its success.

About Particular Staff: Meems has never heard of Maurice Gibbons, although he has a passing acquaintance of Ted Williams; *"Large fellow; creeps about the vaults, yes. Haven't seen him in days. Probably under a bar somewhere."*

AUDREY LEICESTER

Audrey might be encountered surrounded by hundreds of pieces of pottery, sorting through packing cases, or cataloguing items. She will be happy to talk for a few minutes during her next break, but for no longer.

First Impressions: Mid thirties with a thin and severe face. Clumsy and somewhat bookish.

Personal Details: Audrey received a sizable inheritance when she was younger, allowing her the freedom to pursue her interests; namely antiquities and mysteries.

Secrets & Goals: Help solve the mysteries surrounding the Thompson expedition.

Playing Audrey: You're devoted to the curators and will do anything to help out.

Audrey Leicester

Age 34, Museum Cataloguer and Administrator.

STR 20 CON 70 SIZ 40 INT 90
POW 35 DEX 70 APP 55 EDU 60
HP 11 DB -2 Build -2 Move 7
Sanity: 35

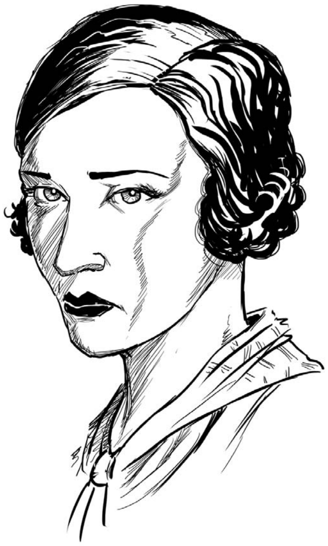
Brawl 25% (12/5), damage 1D3-2.
Dodge 35% (17/7)

Skills: Accounting 70%, Appraise 55%, Archaeology 55%, Credit Rating 56%, History 45%, Intimidate 60%, Library Use 70%, Listen 30%, Occult 15%, Persuade 40%, Spot Hidden 60%.

Other Languages: Cuneiform 30%, Latin 40%.

What she Knows:

About the Haunting: She doesn't put much store in ghost stories and will say little more; however, a successful Psychology roll reveals she is keeping something back. If encouraged to speak and assured that what she says will no go further (she doesn't want the curators to think she has "gone dotty"). She will tell them that a week ago she was working late, around 8pm, and had to go down into one of the storage chambers. She thinks she saw a dark shadow, which seemed to rear up and cry out as she entered. It sounded *"like the anguished cry of the damned"*, she says as she crosses herself. She can tell the investigators which chamber it was (Storage #11b) and that it currently houses many hundreds of cuneiform tablets from the Campbell Thompson expedition. She now only goes into that chamber during daylight hours.



About the Black Market: Why would anyone do such a thing?

If the investigators have permission from the Board of Trustees, they could ask Audrey to undertake a stock check of Storage #11b. While she won't relish the task, she will comply, taking five hours (she will pull in some help from other staff). To her surprise she finds that there are ten cuneiform tablets missing. Of particular significance is the disappearance of a four-tablet set which were housed in an ornate marble casket. The casket is there but the tablets are nowhere to be found.

Keeper's Note: Between them, Williams and Gibbon are responsible for all these thefts. Audrey can take the investigators to see the casket (see **The Marble Casket**, pg. 79).

About the Assyrian Collection: She is very excited by the work going into the new Assyrian Saloon and can't wait to see the Temple of Nabu recreated in all its glory.

About particular staff: Audrey knows of both Maurice Gibbons and Ted Williams, she thinks both do a fine job, although Williams has been off sick for the past month (if asked, she can check this: Williams has not been in work since 9th October). She is also able to provide Williams' home address as 33 Pultney Street, N1.

RALF YATES

Yates can be encountered either on door duty at one of the museum's rear access entrances, or patrolling the museum at night. If the investigators don't have permission to be loitering in non-public areas, he will show them out. If the investigators act-up, he will be pleased to strong arm one of them and call out for help (in such a situation, there is a 40% of another guard being close enough to hear). Anyone who seems to be "more than lost," will be taken to the security office on the main floor whilst the police are called.

Ralf Yates

Age 56, British Museum Security Guard.

First Impressions: Mid fifties, tall and lean, with a neatly waxed moustache.

Playing Yates: He's ex-police, so act in a very measured, almost disciplinarian way.

Statistics for Yates can be found on pg. 43.

What he Knows:

About the Haunting: Not one for idle gossip, a successful Psychology roll detects he is reluctant to talk about such matters. He will require a Persuade or Charm roll to open up. He states that he's heard many strange things in the museum at night; it's a big old building after all. He did once hear a set of footsteps late one night, up in one of the galleries, near the Elgin Marbles, but that was years ago. However, a couple of weeks ago, he did have a fright. He was patrolling round the vaults when he heard noises inside one of the storage chambers (Storage #11b). He unlocked the door and flashed his torch inside and what he saw made his blood run cold. As he flashed the light across the shelves, he saw the looming shadow of a man hunched over some tablets. Caught in the light, the shadow screamed out, "Aaaahhhhh!" Then disappeared into the darkness. The next thing he knew, the intruder whacked

The Shadow Watches

While at the British Museum, the investigators may fall under the gaze of Ginger, who will be quick to listen to talk of cuneiform tablets, Ted Williams and private collectors. It is highly unlikely that the investigators will be aware of Ginger at this point, although they might catch sight of, or sense, his presence in the museum, especially if they loiter around Storage #11b at night.

An Extreme Spot Hidden success is required to notice, out of the corner of an eye, a strange shadow in the museum, hovering nearby. As soon as the head is turned to look directly at it, the shadow seems to vanish away. Call for a Sanity roll (0/1). Optionally, investigators with POW 75 or higher might be asked to make a POW roll; if successful, they feel a malign presence that makes their skin squirm. Call for a Sanity roll (1/2).

If the investigators attempt to stake out Storage #11b during the night, Ginger could appear. Ask what light sources they are using while staking out the chamber; are there no lights on, are they using torches, or have they switched the electric lights on (filling the chamber with light)?

Ginger will not enter if there are no shadows for him to hide in as he will detect the investigators as he slides through the gaps in the doorframe. Try not to tip the players off too early regarding Ginger. The scenario is purposefully a mystery. Ginger is far more likely to wait and watch the investigators, than confront them for no good reason. However, if they continue to frustrate him by watching over Storage #11b every day and night, he will become frustrated and is liable to throw things about, damage lights and generally attempt to scare the investigators away. If one or more of the investigators get hurt in the process, so much the better; as long as they leave him be to find the missing tablets.It may be the investigators lead Ginger directly to the missing tablets!

For details on Ginger, the Walking Shadow, see pg. 58.

him in the side of the head, although it seemed as if it wasn't a man, but rather some huge shadow devil as it was laughing, gleefully. As soon as it had happened it was gone. There was no sound of footsteps and nowhere for it to go.

About the Black Market: Yates is near offended at the suggestion that there are unscrupulous people at the museum.

About the Assyrian Collection: Yates knows nothing about the relics; he just guards them and enjoys looking at them.

About Particular Staff: Knows of both Maurice Gibbons and Ted Williams. He knows that Williams frequents a pub called the Fox and Hound on Copenhagen Street (Islington N1) and that he's been off work since earlier in the month. Gibbons tends to keep to himself. The porters are people, just like the rest, and can be, *"silly buggers at times."* Take Alfie McLaughlin, he claims the ghost followed him home,*"that's just daft! More like he got drunk and into a fight."* (See **Visiting McLaughlin in St Mary's Hospital**, pg. 71).

JASPER HIGGINBOTHAM

Higginbotham can only be encountered during the day and in the non-public areas of the museum, moving antiquities around between rooms.

Jasper Higginbotham

Age 47, Museum Porter.

First Impressions: Late forties, average height and weight, balding, sporting a black eye.

Playing Higginbotham: Sociable, has a facial tick.

What he Knows:

About the Haunting: Yes he's seen it, a dark shadow creeping about the vaults. Just under a week ago he saw a ghostly shadow coming towards him down a passageway (not far from Storage #11b). When he saw it, it seemed to notice him and begin to move in his direction. Higginbotham didn't wait to see what would happen and sprinted down the corridor in the other direction. Suddenly he was hit on the head and he fell to the floor, where the ghost set about him, kicking him in the side. He called out for help and when he heard footsteps approaching the ghost seemed to stop. The last thing he saw was a dark shadow moving away from him, and then some people kneeling over him asking what had tripped him up.

He will also add that the ghost is attacking the other porters too. Some of his colleagues have had stuff thrown at them or been suddenly hit by fists that felt like hammers. The ghost even followed Alfie McLaughlin home, near killing him, *"go see him in St Mary's Hospital!"* They have reported these incidents but the bosses don't seem to believe them or want to know. Higginbotham wants to leave and find a new job.

A successful Psychology roll confirms the ghost's attack has left him terrified (he refuses to go anywhere near Storage #11b). If he can be convinced, he'll raise his shirt to show the investigators a series of purple and yellow bruises on his torso from the ghost's attack.

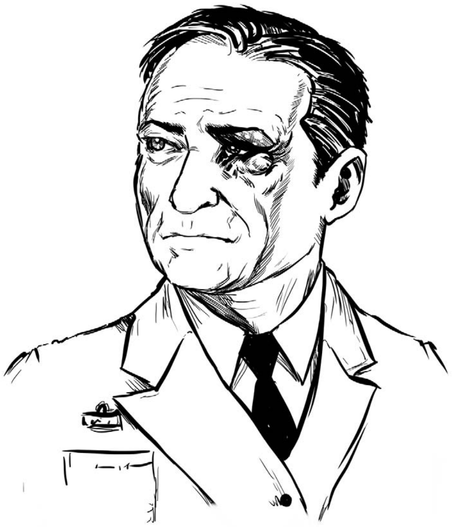
About the Black Market: He knows that some of the porters steal things to keep or sell, but will be reluctant to talk about it (requiring an Intimidate or Persuade roll). If the investigators get him talking he will say that one or two of the porters might do such things, but that he doesn't know who (he doesn't want to get in to trouble). Further encouragement is needed to get him to say Ted Williams and Maurice Gibbons' names.

About the Assyrian Collection: Higginbotham is fed up of Assyria! He's spent far too long shifting crates and boxes full of tablets to be interested in them any more; he want to leave this place for good.

About Particular Staff: Knows of both Maurice Gibbons and Ted Williams. He knows that Williams frequents a pub called the Fox and Hound on Copenhagen Street (Islington N1) and that he's been off work since early in the month. Gibbons tends to keep to himself.

MAURICE GIBBONS

If Gibbons is aware of the investigators about the museum and asking questions, he will attempt to avoid them as much as possible; although he will stop short of doing anything to actually risk his job (he has a "cushy number" going after all). If the investigators' catch up with him he will feign having to do something really important immediately elsewhere, trying to extricate himself from having to answer any awkward questions. Pinning him down either requires a senior member of the museum staff to order him to answer the investigators' questions, or a successful Intimidate roll.



Maurice Gibbons

Age 41, Museum Porter.

First Impressions: Early forties, short, clean-shaven, sporting a black eye.

Personal Details: Bit of a loudmouth, likes to brag, thinks he's cleverer than he really is.

Secrets & Goals: Try not to implicate himself in any wrongdoing.

Playing Gibbons: Loudly make up stories, try to distract the investigators from what's really going on.

What he Knows:

About the Haunting: He has had an encounter with the ghost; he saw it and it chased him on the 22nd October. He claims it was the ghost of Tutankhamun but only because he thinks it makes his story grander (a successful Psychology roll sees through his lies). He is also happy to recount any number of real or made-up ghost stories; Keepers should feel free to expound on the sightings already provided, make up new ones unrelated to the mysterious shadow, and so on. The more far fetched, the better. By telling ghost stories he hopes to avoid having to answer awkward questions that might implicate him in stealing artefacts. He does know that many of the attacks have happened in or around Storage #11b.

Keeper's Note: Howard Carter was still in Egypt unearthing Tutankhamun's tomb in 1925, so the likelihood of the Pharaoh's ghost lurking the British Museum is somewhat far-fetched. Gibbons, like much of the British public, are currently caught-up in the exciting news coming out of Egypt from Carter's dig.

About his Black Eye: The ghost of Tutankhamun bashed him. It's the Curse of the Pharaoh you know. Partly true; Ginger, not Tutankhamun, was responsible. If he is pressed (see following), he admits that whatever the ghost was, it spoke to him and wanted to know who he had sold tablets to. Gibbons was very scared and gave the ghost the name of Andrew Noble.

About the Black Market: He will claim to know absolutely nothing about this, feigning his disgust at such behaviour. A Hard Psychology roll is required to see through his blather and note that he is truly hiding something.

A successful Intimidate roll will get him to open up, or the promise that he won't be implicated by what he says. In this event, he will not admit any wrongdoing himself, but rather claim that Ted Williams is behind the thefts and that Williams has been selling the relics to private collectors across London. Williams must suspect that someone's on to him; that's why he's not come back to work and probably found a new job elsewhere. If pressed, he will say that Williams is very fond of the ale and can usually be found in his local, the Fox and Hound on Copenhagen Street in Islington, drinking with his friend Bill Lancaster (see pg. 82).

If confronted with evidence that he is involved in the thefts (mentioning Andrew Noble or Stanley Edgerton's notebook does the trick), he will eventually come clean and admit that both he and Williams were involved. He will, reluctantly, give the names of the private collectors with whom he deals (Noble and Edgerton). He honestly knows nothing about which relics Williams stole nor does he know the names of the collectors with which Williams' dealt. Whether the investigators let him go or turn him over to the Board of Trustees and the police is up to them.

THE MARBLE CASKET

The carved marble box can be found in Storage #11b. The investigators are probably led to it by Audrey Leicester if they ask her to stock check the relics. Alternatively, an investigator may notice it while poking around the storage chamber (its quite large and does stand out). The marble casket is approximately 20" x 14" x 12" and is covered in ornate carvings and cuneiform inscriptions. A fitted lid lifts off to reveal an empty chamber, just the right size for containing cuneiform tablets. A quick estimation suggests that four such tablets would fit nicely inside. Translating the inscriptions requires Language (Cuneiform), taking an expert approximately a day or so to decipher (see **Deciphering Cuneiform Tablets**, pg. 73). However, a successful Archaeology or Occult roll will note certain symbols carved into the box that relate to sigils of warding and warning. In addition, a successful Cthulhu Mythos roll also notes sigils pertaining to "greater power within" and on the boxes' lid a rudimentary Elder Sign, suggesting that the tablets once held in here contained great power. Once translated, the inscriptions are provided in **Handout 14: The Casket's Inscription,** pg. 92.

• KEEPING THINGS MOVING •

Up to this point the scenario has been primarily been concerned with research and the investigators should have visited some or all of the various leads. Having done so, the investigators should now be aware that:

- Maurice Gibbons and Ted Williams have been stealing artefacts from the British Museum to sell to private collectors.
- The pub where Williams drinks (Fox and Hound) and the name of his friend, Bill Lancaster.
- That a "walking shadow" is responsible for the break-ins, and that it is probably seeking two cuneiform tablets from the set of four previously held in the marble casket.

Some of the following events refer to the timeline (see pg. 59), however the Keeper should run them as appropriate to the investigators' actions.

THE SHADOW

If the Keeper has elected to have Ginger become aware of the investigators, he will try to follow them, believing that they can either lead him back to Williams or to the missing tablets. In such circumstances, Ginger will wait for an opportune moment to strike; possibly waiting for them to be out of the way or, if needs must, causing chaos to distract them while he gets what he desires. Allow the investigators to make Spot Hidden rolls from time to time to catch sight of the shadow of a tall man in order to build a sense of unease (a Sanity roll with 0/1 loss). Ginger will not take any risks until he is certain he has located the missing tablets, fleeing (only to return when appropriate) should the investigators appear to be aware of him. If necessary, Ginger will attempt to distract attention away from him by causing a commotion; perhaps throwing objects to draw attention elsewhere, pushing someone over, or even leaving messages to try and drive either the investigators or other non-player characters to search for the missing tablets. Remember, though, that Ginger is descending into madness and such messages may be confused, alarming, or just plain weird.

Should Ginger feel the need to perform an outright attack, refer to his statistics on pg.58. He will certainly not stick around, preferring to cause a scene that will allow him to go unnoticed rather than battle someone to the death. A sudden punch to the back of the head, a powerful push down a flight of stairs, or a pair of cold and shadowy hands squeezing a persons neck are all likely tactics. He is effectively safe from retaliation due to his shadow form and can move very fast indeed.

Finally, remember that Ginger's time is running out. Without the *Ritual of Blood and Light* contained on the missing two tablets he will soon begin to fade away into nothingness. As he begins to feel the darkness pulling him he will become ever more desperate and crazed, lashing out as his rage consumes him to perform terrible, savage attacks on random people, up to and including murder. The timescale for Ginger's demise in this manner is not set and is left to the Keeper to enact as they fit, although it is recommended that any final death scene takes place either at Lady Nichols' house or Ginger's own. Such a scene should be followed immediately with the appearance of the Children of Tranquillity turning up to take the four tablets by cunning or force (see pg. 90).

TED WILLIAMS' HOUSE

33 Pultney Street, Islington (North London)

The investigators either get Williams' address from Audrey Leicester or Bill Lancaster. Either way, on arrival they find a small, terraced house whose front door opens directly onto the street. Faded and yellowing net curtains obscure the view inside.

A seven-foot tall gate at the left-hand side of the house provides access to a rear kitchen door and tiny, overgrown garden that clearly hasn't been tended for some time. Investigators are likely to see a rat scurrying away, disappearing under some bricks near a foul smelling bin. Whilst the front door is locked (requiring brute force (STR 40) or a Locksmith roll to open), the back door is shut but unlocked.

Whichever way the investigators enter, they find the whole of the house appears to have been ransacked. Chairs, tables, ornaments and the like have been overturned, smashed and throw about as if someone had gone through each room and wrecked it in a fit of anger (which is exactly what Ginger did). On the lounge wall someone (Ginger) has scrawled a message in black paint (see **Handout 15: Message Scrawled on Wall,** pg. 92). The paint has dried and an overturned paint pot lies on the carpet, its contents poured out. The message looks to have been finger-painted.

The kitchen, if anything, is in a worse state, with smashed pots and plates and cupboard doors hanging off hinges. The kitchen table has been broken in half, as if someone had been thrown violently down upon it. Chairs are also over-turned and broken.

Upstairs it is the same, bed blankets ripped from beds, wardrobe doors splintered and ajar, and a bathroom mirror smashed. Whoever did this wasn't after money as bank notes and coins litter the master bedroom, as if thrown with some abandon. It is clear that Williams lived here alone and that he has not been here in some time. Conducting a thorough search reveals nothing of note. The valuables amount to around £400 (a lot of money for someone in his position, his ill-gotten gains from the thefts).

Should the investigators enquire at the adjoining terrace house they are greeted by Bunty Parker, who eagerly tells them that she hasn't seen Ted for many days.

BUNTY'S STATEMENT

"I've not seen him for days. There was a real set to one night, about three weeks ago. I could hear two voices, Ted's and some other fella, shouting at each other. Sounded like a fight too. This fella was shouting at Ted asking him something about some stones or tablets, and Ted was saying that he hadn't got them and that they'd gone or something. It all went quiet for a bit and then it sounds like Ted is tearing up the place. Well, I had mind to call someone, you know, but Arthur, my husband, told me to keep my mouth shut and go back to sleep."

Bunty is mistaken; once Williams had managed to escape from Ginger and jump on to a passing bus, Ginger went back inside, tearing the place apart to look for the missing tablets, but to no avail. He left, once he realised the tablets were not here.

Keeper's Note: If Ginger has not already become aware of the investigators he does so now. He has been regularly returning to Williams' home, waiting for him to reappear. Once the investigators arrive, Ginger will observe and listen in, as well as follow them. In so doing, the investigators lead him back to Williams (see **Bill Lancaster's House**, pg. 84), allowing Ginger to finally get the name of the collector who bought the two missing tablets.

THE CHILDREN MAKE AN OFFER

Probably while they are searching Williams' house or departing it, the Children of Tranquillity will approach the investigators to offer a deal.

The investigators are approached by young man, who calls himself Azhar Udin. Azhar says he believes he has something of use to the investigators and asks if they are prepared to make a deal. He says he is aware of the break-ins at a number of private collector's houses, mentioning the names of Andrew Noble, Matthew Smiley and Stanley Edgerton, and that he and his associates are interested in resolving the situation with the investigator's help. If the investigators are suspicious, he will add that although he does not know Theodore Rayburn-Price personally, he does know the man to be of reputable character and that his associates think highly of him. Without waiting for a response, Azhar says the following:

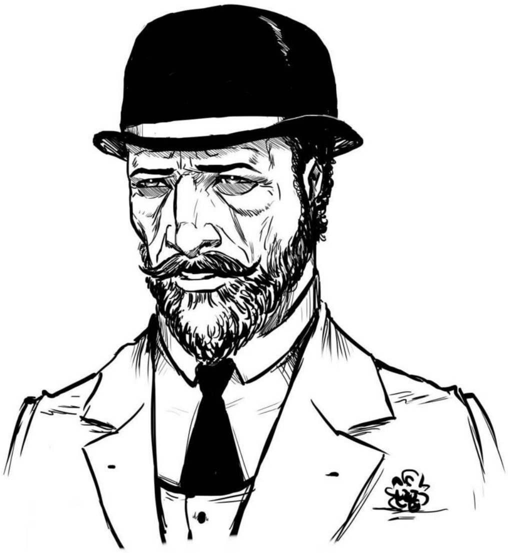
"The one you seek is not as mortal men. He walks in darkness, shrouded in a cloak of shadows, and cannot be stopped. You will follow his trail, yet you will be unable to catch what you cannot hold. I offer you a deal that will benefit all. I know of what this thief seeks and I know a way to catch him. I can give you this in return for what he seeks. This thief of night desires certain inscribed tablets, cuneiform scripts you would call them. Already he holds two of a set of four. He seeks the last two and with these his power will grow stronger, allowing him the means to cause all manner of devilry. My associates

and I would deal with him but, alas, our attention is diverted elsewhere and we must rely on others, such as yourselves, to work in cooperation so that harm does not befall many.

"I give this to you. Upon it is writ the means to trap the spider. He cannot escape if the thing is done right. Find the two tablets this thief seeks and return them to me, is all we ask in return. We do not seek power. Our mission is to prevent unspeakable horrors from rearing up from the pages of history."

He passes an old scroll to one of the investigators and smiles, wishing them good hunting.

A Successful Psychology roll determines that Azhar appears to be honest, but seems to know more than he saying. If the investigators try to stop him leaving or attempt to question him further, Azhar will apologise and ask for their forgiveness, as he must depart to attend to pressing matters elsewhere. If he threatened, he will say that he is not the investigators' enemy and that they are wasting both his and their time. Azhar will defend himself if attacked, but attempt to exit as quickly as possible. Following Azhar requires an Extreme Spot Hidden roll (his Stealth is 90%). Even if an investigator manages to succeed, they see a car pull up. Azhar gets inside and the vehicle departs into the London traffic. Any attempts to trace the car are unsuccessful.



Azhar Udin
First Impressions: He is in his early thirties, seemingly of Arabic decent, and wears a plain and modest suit.

Secrets & Goals: To persuade the investigators to work with the Children of Tranquillity, to obtain the tablets.

Playing Azhar: Be friendly, charming and polite, even when making threats. Come across as entirely reasonable.

Azhar Udin
Age 32, Dealmaker.

STR 65	CON 80	SIZ 40	INT 70
POW 60	DEX 80	APP 50	EDU 60
HP 12	DB 0	Build 0	Move 9
Sanity: 58			

Attacks: 1
Brawl 60% (30/12), damage 1D3, or by ritual dagger 1D4.
Thrown Knife 80% (40/16), damage 1D4.
Dodge 40% (20/8)

Skills: Charm 60%, Climb 70%, Cthulhu Mythos 10%, Listen 45%, Persuade 40%, Psychology 40%, Spot Hidden 45%, Stealth 90%, Track 55%, Throw 80%.

Other Languages: Arabic 70%, English 70%, Sumerian 30%.

THE SCROLL

The scroll left by Azhar appears very old, yellowing and somewhat brittle; however, the script written on it is in modern English. It contains a spell called the *Chains of Pain* and seems to suggest that it can trap a being of shadow. The spell requires "Corvus" blood to be thrown at the shadow creature and certain phrases called out.

A successful Science (Biology or Zoology) or Hard Know roll determines that this must mean the blood of a crow or raven, as both belong to the Corvus genus. Obtaining such material is left to the investigators, however stealing and killing a raven from the Tower of London might pose a number of challenges, whereas a catching a common crow might be somewhat easier (DEX, Stealth, Mechanical Repair (for building a trap) are all possible skill rolls). The spell can be learned in 1D4+1 hours (half that with a successful Hard INT roll), and will require a Hard POW roll to successfully cast it the first time.

New Spell: Chains of Pain

Cost: 1D4 Sanity points; 6+ magic points.
Casting time: 1 round.

This spell traps mortal beings who have somehow become incorporeal, pinning them to a physical location from which they cannot move.

A crow or raven's blood must touch the shadow being while phrases are said out loud. The blood can either be thrown over the target (who is allowed a Dodge roll if it is aware of the spell caster), or the target can be fooled into stepping into a circle of the blood prepared earlier. While trapped, the being suffers wracking pains as if red-hot chains were being bound tightly around their body, making the whole experience unbearable and causing 1 hit point of damage per round until either the spell is stopped or the bound being dies.

Once cast, to maintain the chains costs an additional magic point per round thereafter. Once all of the caster's magic points have been expended they may choose to continue the spell by sacrificing hit points in lieu of magic points. At 0 hit points the caster falls unconscious and the trapped being is released (unless not already dead).

Those witnessing the spell must make a Sanity roll (1/1D4 loss).

THE FOX AND HOUND

Copenhagen Street, Islington (North London)

The Fox and Hound is Ted Williams' local pub and he was a regular at the bar each night until his incident with Ginger on the 7th October. The pub is usually full every evening, as well as most lunchtimes, with a crowd of regulars. It's yellowed wallpaper, dusty shelves, and threadbare seats are usually hidden beneath a dense, smoky atmosphere. The landlord, Edgar Tallis, is a convivial host who looks after his regulars and looks down on posh city types or authority figures who come in asking too many questions.

Pub Rowdy

STR 80	CON 50	SIZ 90	INT 45
POW 50	DEX 50	APP 25	EDU 30
HP 14	DB +1D6	Build 2	Move 7
Sanity: 50			

Attacks: 1
Brawl 65% (32/13), damage 1D3+1D6.
Dodge 25% (12/5)

Skills: Cause Trouble 60%, Drink Heavily 80%, Intimidate 60%.

Edgar Tallis

Age 55, Publican.

First Impressions: Mid-fifties, fat and sweaty, bushy beard and moustache.

Playing Tallis: Friendly to regulars, less so to newcomers.

Talking to those drinking inside, the investigators either need to present themselves as lower class working men types otherwise they receive the "cold shoulder." Investigators with professional occupations will need to make a successful Disguise or Art/Craft (Acting) roll to be considered "one of the boys." Otherwise, buying a few rounds of drinks and/or Charm or Fast Talk rolls are required to ingratiate themselves with the clientèle.

Note that failed pushed rolls or otherwise rude behaviour on the investigators' part is liable to see them on the receiving end of a few thrown punches (characteristics for a pub rowdy can be found to the left).

Talk is rife of the recent spate of assaults, with some (those who have already consumed a few pints) claiming that Spring Heeled Jack has returned, while others advocate that foreign criminal gangs are behind the beatings. All agree, however, that it is a rum thing that a man cannot walk about unmolested and that the police should be doing more to protect the common man.

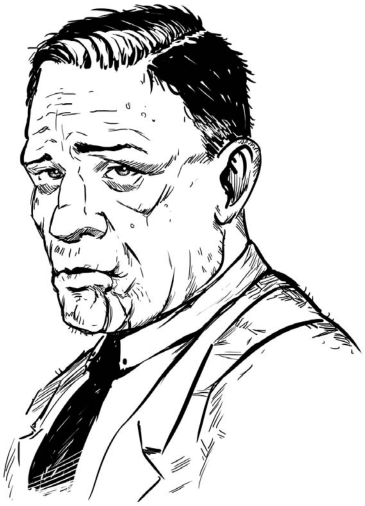
Asking about Ted Williams elicits the response that no one has seen him for days. Many think he must be in trouble with the law. Following this up by buying another round of drinks gets one particularly drunken individual, named Colin Ledbetter, to mention that Ted was, *"Into something. Stealing jewels and the like and selling them for a tidy sum to posh collector types."* Further inquiry reveals the name and description of Bill Lancaster, Ted's drinking buddy, who should be, *"Around here somewhere."*

Searching for Lancaster amongst the drinkers and smoke takes a few moments. He is sat, nursing a pint and a whiskey, hidden away in a booth at the rear of the bar room. A successful Psychology roll notes he looks worried.

Bill Lancaster
First Impressions: Early fifties, large and broad, with an old scar on his jaw from a bottle fight.

Secrets & Goals: Get help for his friend.

Playing Lancaster: Be worried, anxious and desperate for help.



Bill Lancaster

Age 53, Troubled Friend of Ted Williams.

STR 60	CON 60	SIZ 50	INT 80
POW 70	DEX 80	APP 55	EDU 35
HP 11	DB 0	Build 0	Move 7

Sanity: 69

Attacks: 1
Brawl 50% (25/19), damage 1D3.
Dodge 40% (20/8)

Skills: Charm 45%, Credit Rating 20%, Intimidate 25%, Listen 40%, Navigate 30%, Psychology 25%, Spot Hidden 25%.

Lancaster is worried about Williams, who he currently has locked up in his attic room (as he doesn't know what else to do with him). Lancaster will initially be very wary of any strangers approaching him and asking about Williams. He knows about Williams' sideline in selling off stolen museum pieces and so will clam-up if he thinks it is the police talking to him. Getting Lancaster to talk requires either a successful Persuade or Intimidate roll, or a Charm roll (if he is approached in a friendly manner with an offer of help). Lancaster is at his wits end with Williams, who he took in during the early hours of 8th October. Since then Williams sanity has slipped away, leaving him a raving madman.

Bill Lancaster's Tale

"Ted's always been a one. You know, ducking and diving to make a shilling here and there. Not always above board, if you know what I mean. Well I knew he was making a fair amount, stealing things from where he worked and selling them off to well to do types, you know, antique collectors and the like.

"Well, I always told him to be careful, but he'd never listen. Always a cocky one was our Ted. Now he's right in it. Gone round the bend he has.

"He turns up at my doorstep in the middle of the night, white as a sheet, as if he's seen a ghost. Then he begins raving, saying the devil had come to his house that night, hitting him and chasing him about the place. Said he ran out into the street and jumped a bus to get away. Now he says he can't go home because the devil knows where he lives and that he has to stay with me. I could see he'd been knocked about a bit, black eyes and the like, so I takes him inside and makes him a cup of tea to settle his nerves, then puts him in the attic room to sleep it all off. Expecting him to be better in the morning.

"Of course, he ain't better is he? Spends the next few days and nights all quiet like, nervous of anyone coming to the door and saying that the devil is gonna find him and how his sins will find him out. Now Ted and me have been pals for years, so I couldn't just turn him out. But he gets worse and worse, refusing to come out of the attic or eat anything. I'm worried sick about him and whether the police are gonna turn up at any minute."

This whole scene will play out dependent on how the players respond and interact with Lancaster. Lancaster is desperate and if the investigators offer to help him and Williams, he will be very grateful, taking them to his home to see Williams; Keepers should adapt Lancaster's statement accordingly. It may be the investigators take a more authoritarian approach, meaning that Lancaster will attempt to leave and run home, which might precipitate a chase sequence. Alternatively, the investigators may have to stealthily follow him to his house.

BILL LANCASTER'S HOUSE

1 Carnegie Street, Islington (North London)

Lancaster lives alone (his wife passed away five years ago) at the end of a terrace row. The house has seen better days and reflects Lancaster's new-found bachelor lifestyle.

Assuming the investigators accompany him from the pub, it is night as he walks them to the door and shows them in, nervously looking about the darkened street as he unlocks the front door. Without pausing, he will take the investigators straight up to the attic room to see Williams.

A small flight of stairs leads to an attic door, which is locked. Inside, the walls and painted floorboards are covered in the scrawls of a madman. Multi-coloured crosses have been drawn in crayon and also scratched on to available surfaces. As the door is opened, a muffled moan-like scream pours forth from a hunched form, which quickly pulls bedclothes around it as if to cocoon itself from danger.

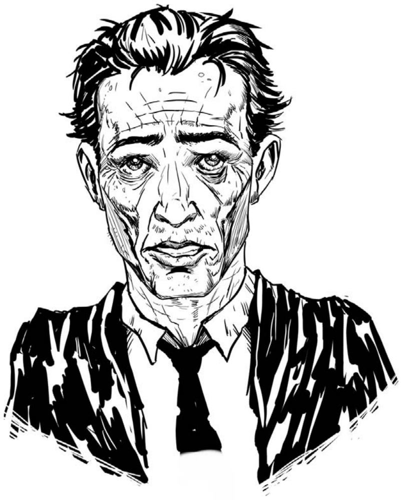
Lancaster says, *"This is how he's been for days. Scared of his own shadow."*

Approaching, Williams covers himself completely in the bed sheets, like some overgrown hedgehog, shouting out, *"I will fear no evil! For thou art with me… Thy rod and thy staff they comfort me."* The voice is filled is fear and anguish. Talking to Williams is hard work as he visibly trembles whenever anyone speaks to him; any loud noises send him scurrying beneath the blankets. He may even attempt to crawl under the bed to hide. Calm and measured conversation can get him to respond. A successful Psychology roll suggests he is suffering from demonophobia: the fear of spirits or demons; a Psychoanalysis roll would certainly help to allay this phobia for a short time, making questioning Williams somewhat easier.

Ted Williams

First Impressions: In his mid-fifties, pale and withered; he was once a large man, now diminished.

Playing Williams: Visibly tremble, leap at the slightest loud noise.



Ted Williams

Age 54, Insane Thief.

STR 40	CON 50	SIZ 80	INT 80
POW 40	DEX 75	APP 45	EDU 30
HP 13	DB 0	Build 0	Move 5

Sanity: 0

Attacks: 1
Brawl 40% (20/8), damage 1D3.
Dodge 35% (17/7)

Skills: Frightened of Shadows 90%, Spot Shadows 70%.

Following are some of Williams' likely responses to questions:

Asking about Taking Items from the Museum
"So many of them, a few wouldn't be missed would they? No harm done. Got to make ends meet. Shouldn't have done it. No. Some of them are cursed see. Can't tell which ones! Leave them be! Leave them be!"

Asking about the Tablets
"I shouldn't have taken them. Cursed and damned me. In a marble box, hidden away for years, I took them out and let hell out with them! Took two and sold them to him. Now he's damned too. The devil took him sooner, wears his voice! Other two gone too. What have I done?!"

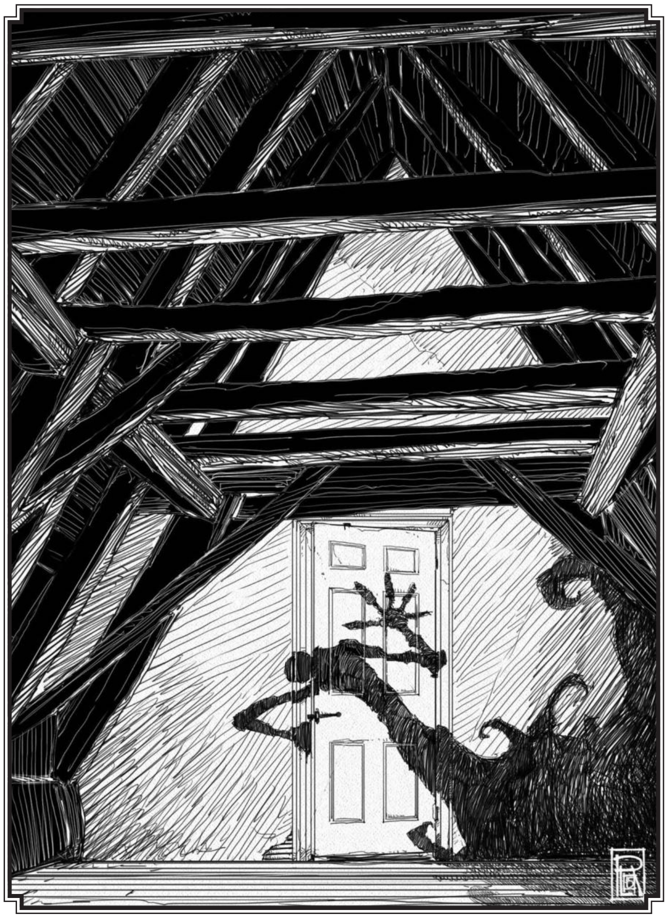
Asking about who the Tablets were Sold to
"Don't know what they are dealing with. Want them to show-off. Lady Nichols had the last two. Perhaps they'll be safe? No. No one' safe, not with the black shadow released. It took the first one. Took Ginger. Too greedy he was. He did it and the devil took him. Wears his flesh as smoke and shadow. Baletheus Ginger!"

Williams can be coxed to give the names and locations of the two collectors: Lady Isabella Nichols of Belgrave Mews, and Baletheus Ginger of Ladbroke Square.

Asking what Ginger/devil/shadow wants
"He seeks the other two tablets! Lady Nichols is in danger!"

Asking how to stop Ginger/the devil/the shadow
"Stop him getting the tablets! Break them!"

Once the investigators have what they need, Williams cries out in terror. Pointing to a dark shadow in a corner of the attic. *"There!"* he cries and dives under the bed sheets once again.



Turning to look, the investigators may make a Spot Hidden roll to see a crooked shadow move suddenly to the door and seemingly slip through the crack of light at the door's edge. Williams screams repeatedly. Call for Sanity rolls (0/1 loss).

Those giving chase have little hope of catching Ginger, who has witnessed the entire conversation. Allow a DEX roll to see who is first out to follow the shadow and then ask that player to make a Spot Hidden roll. If they succeed, allow them a Dodge roll to avoid being struck by Ginger. Otherwise as they exit, Ginger hits them for 2D4 hit points damage. Either way, the last thing the investigator sees is the shadow loving with inhuman speed out of the house and into the night.

Keeper's Note: Lancaster will ask the investigators to help him. Clearly Williams is not going to get better or find any peace whilst he remains in the attic. Ideally, the investigators offer to move him to a suitable hospital, such as Bethlem Royal Hospital in Southwark.

Note that Bethlem plays a central role in Chapter 3 so sending Williams there is an ideal way for the investigators to make the acquaintance of Willard Puncheon.

Whether the investigators contact Bethlem or walk away to leave Williams in Lancaster's care, Ginger will go straight to Lady Nichols' residence to steal the tablets, taking them back to his home for study—unless the investigators don't stop him!

• A RACE FOR THE TABLETS •

The final pieces of the jigsaw have been revealed and the investigators now know the name of the last collector and the whereabouts of the missing tablets, as well as the name of Baletheus Ginger. Ginger now also knows of Lady Nichols and will attempt to steal the tablets as soon as possible.

Getting from Lancaster's house to Lady Nichols' residence in Belgrave Mews takes just over an hour if running on foot, although catching a taxi cab or tube (if one can be found running, depending on the hour) takes only 20 minutes. Ginger gets there in approximately 30 minutes but, as he does not know which house is Lady Nichols', he will have to search each house in turn to find the right one, buying the investigators some time.

How this all plays out depends on the investigators' actions. If Ginger accomplishes the theft, he will speed back to his home to study the tablets. It will take him just under 10 hours to decipher and enact the *Ritual of Blood and Light*. Probably more than enough time for the investigators to come looking for Ginger at his home.

Of course, the investigators could split up, with some heading for Belgrave Mews and others going to Ginger's house in Ladbroke Square (a 15 minute drive or a 90 minute walk). During these final hours, the Children of Tranquillity could approach the investigators to cut a deal; see **Threats**, pg. 60).

Either way, the investigators will encounter Ginger at Lady Nichols' house (where he will do all he can to steal the tablet and escape) or at Ginger's own house. The climactic end scene can take place at either Ginger's or Lady Nichol's house.

LADY NICHOLS' HOUSE

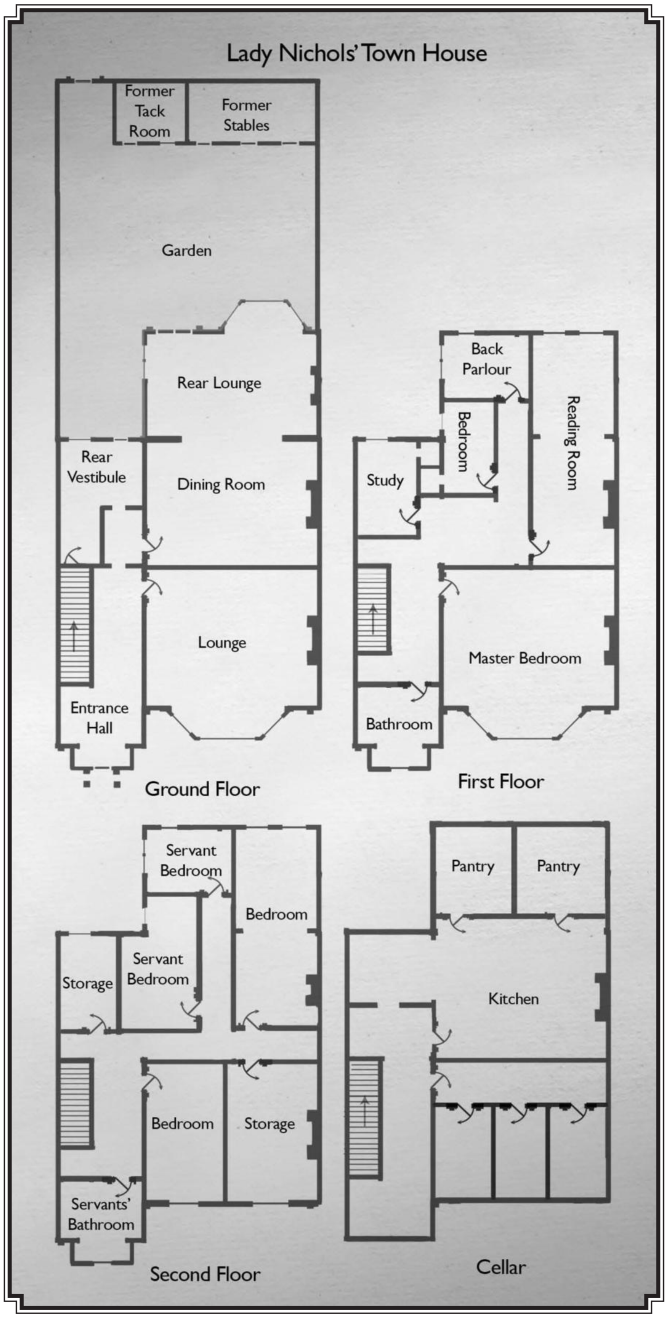
28 Belgrave Mews S, Belgravia (Central London)

What follows presumes the investigators arrive as Ginger is stealing the two missing tablets. Keepers should adapt what happens accordingly. If they tarry and arrive late to the scene, then they will find that Ginger has beaten them to it and has long since vanished into the night back to his home; whether he has accomplished this quietly or has murdered the entire household is left to the Keeper.

Lady Nichols' townhouse is a three-storey affair and also houses a basement level for the daily operations of the servicing staff, as well as what were once stables. Presuming the investigators arrive during night-time hours, the household is shut up and asleep.

Knocking on the front door eventually brings the butler, Armstrong, who is not best pleased to have callers at such an hour of the night. The investigators will need to have appropriate credentials and make Hard Persuade or Fast Talk rolls to convince him to let them in to the dinning room, where he will ask them to wait while he rouses his mistress. Any talk of devils, wandering shadows and the like is more likely to get the front door slammed in their face.

If the investigators are able to convince Armstrong to wake Lady Nichols, it takes ten minutes for her to appear in an elegant, long robe with matching headscarf.


Lady Nichols' Town House
Former Tack Room
Former Stables
Garden
Rear Lounge
Rear Vestibule
Dining Room
Lounge
Entrance Hall
Ground Floor
Back Parlour
Bedroom
Reading Room
Study
Master Bedroom
Bathroom
First Floor
Servant Bedroom
Bedroom
Servant Bedroom
Storage
Bedroom
Storage
Servants' Bathroom
Second Floor
Pantry
Pantry
Kitchen
Cellar

Armstrong

Age 46, Butler.

First Impressions: Mid-forties, large walrus moustache, slicked-back hair.

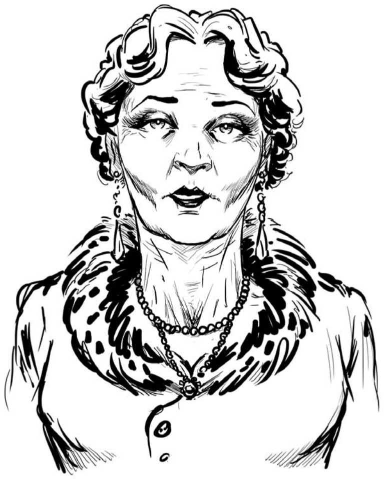
Personal Details: Resolute and steadfast in devotion to Lady Nichols.

Lady Isabella Nichols
First Impressions: Early sixties, elegant in the latest fashions.

Personal Details: Worldly-wise, insightful, resourceful, not easily shaken.

Secrets & Goals: Stop Baletheus Ginger!

Playing Lady Nichols: Be annoyed at having been woken up, but act with authority and decisiveness as soon as any wrong doing is brought to your attention.



Lady Isabella Nichols

Age 63, Dilettante.

STR 50	CON 70	SIZ 45	INT 70
POW 60	DEX 40	APP 55	EDU 70
HP 12	DB 0	Build 0	Move 5
Sanity: 60			

Attacks: 1
Brawl 30% (15/6), damage 1D3.
Dodge 20% (10/4)

Skills: Appraise 45%, Charm 65%, Credit Rating 80%, History 60%, Intimidate 45%, Listen 40%, Natural World 60%, Occult 15%, Psychology 55%, Spot Hidden 35%.

Other Languages: French 60%, German 30%, Latin 45%, Spanish 35%.

Lady Nichols will be very keen to hear why the investigators have woken her up. She does not believe in ghosts or devils, dismissing such talk as "poppycock", however she will take the threat of a cat burglar seriously and need little convincing to go and check upon her prized artefacts housed in the first floor drawing room. She immediately calls for Armstrong to wake the servants and check all of the doors and windows, while she asks the investigators to accompany her upstairs to the drawing room. Within moments the house comes alive as hurriedly dressed servants rush about checking the security of the house.

The drawing rooms are closed and it is dark within. Lady Nichols screams as she turns on the lights to see a large, unnatural shadow rising up from the mantelpiece seemingly clutching two cuneiform tablets. Call for Sanity rolls (1/1D4). Also ask for Spot Hidden rolls; those successful note that something is wrong with the shadow. While looking like a man's shadow, it seems to have gaps (or holes) in it, which pull and stretch as the being moves; Ginger's time is running out, if he does not perform the Ritual of Blood and Light within the next 10 hours he will fade away into nothingness.

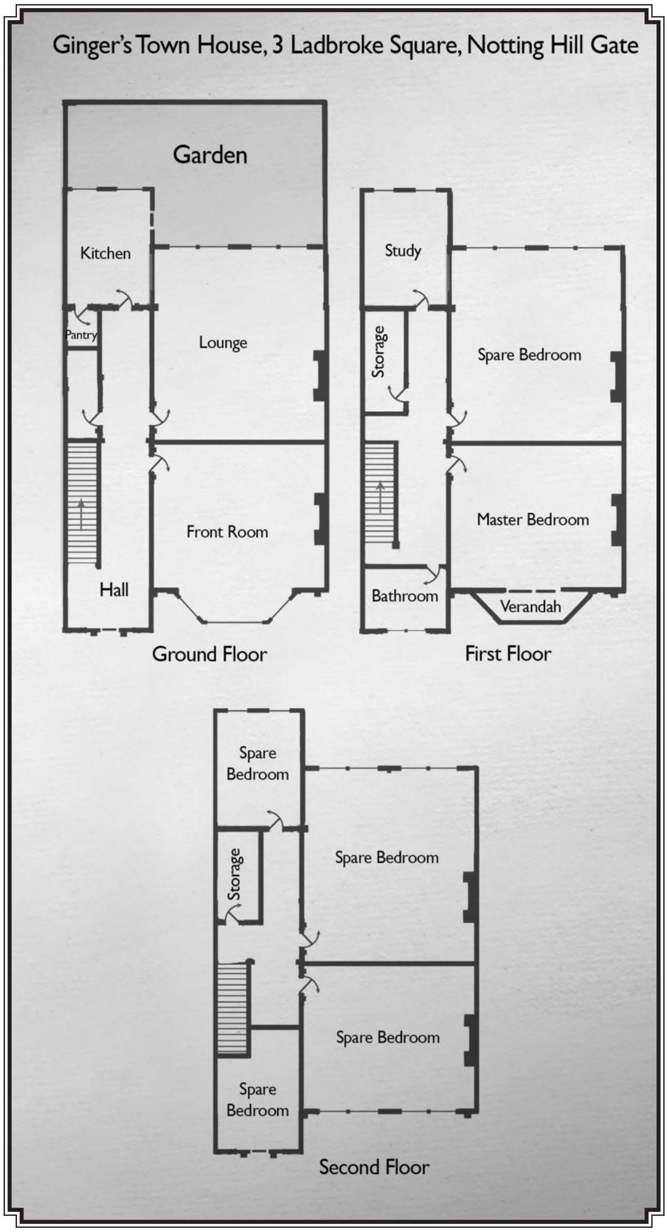
Ginger has found the tablets and will now attempt to escape. However, this time his exit is made difficult, as he cannot merely pass through a door or window crack as the two tablets remain solid. He can, of course, smash a window and roll-out into the night, or fight his way through a door.

Should ingenious investigators manage to find a way to destroy the tablets before Ginger can exit, he howls out, as if in pain, and will proceed to attack anyone left standing. Against such an incorporeal opponent, the investigators are probably powerless to do anything but run, or attempt to cast the Chains of Pain spell if they have learned it. If any of these outcomes occur, then now is when the Children of Tranquillity make their move (see pg. 90). Otherwise, move the investigators to the climax at Baletheus Ginger's house.

GINGER'S HOUSE

3 Ladbroke Square, Notting Hill Gate (West London)

Keeper's Note: The following assumes the investigators arrive after Ginger has stolen the two tablets from Lady Nichol's house. Adapt this as necessary if the investigators arrive before this point.



The house comprises three storeys in a well-appointed terrace row overlooking a rectangle of parkland. The house is dark and there are no signs of life inside. From outside, ask for Spot Hidden rolls to notice what seems to be a hint of candlelight flickering from within a room at the front of the house on the second floor.

Getting closer, the front door is closed and locked, requiring a successful Locksmith roll or STR roll (door STR 40). The rear garden can be reached via an alley that runs along the back of the terrace row, and provides two other means of entry: a window to a dining room, and the back door (STR 30).

Inside, there is an awful smell coming from the body of a man at the foot of the stairs. This is Carruthers, Ginger's manservant who has been strangled and had his head bashed-in against the stairs.

Viewing the body closely calls for a Sanity roll (0/1D3 loss); he has been dead for at least five days. There is no one else inside except for Ginger, who is in the master bedroom on the second floor reading the tablets.

Note that the house is in disarray as Ginger has vented his ongoing anger and frustration against the fabric and furnishings. Floors are covered in shards and pages ripped from books, woodwork is broken and wrecked.

If the investigators use Stealth to gain access to the house and creep upstairs, they do not tip-off Ginger to their presence; otherwise he will hear them and be ready to strike.

Dealing with Ginger

The investigators have a number of ways to best deal with Ginger:

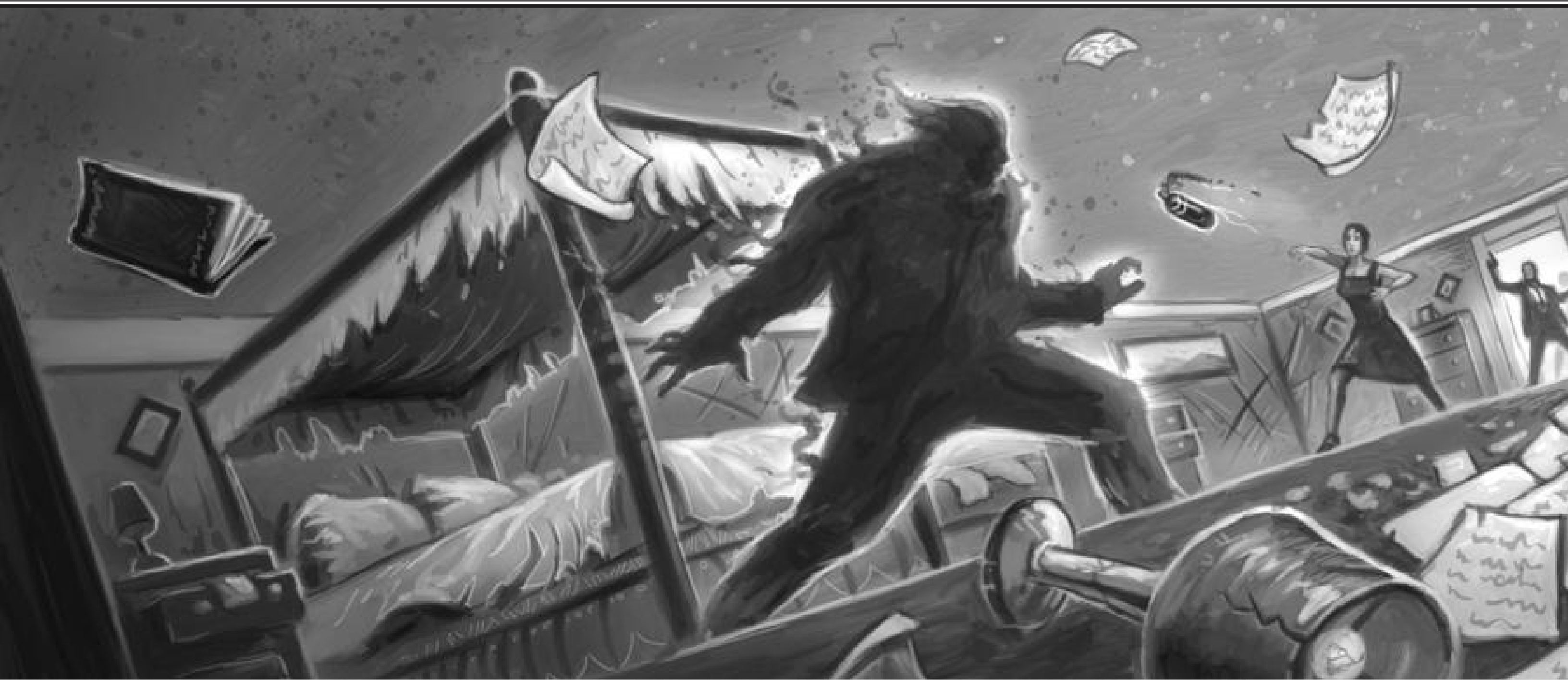
Wait him out: If they can distract him from deciphering the *Ritual of Blood and Light*, prevent him from performing it by stealing the tablets or disrupting the ritual, he will fade away and effectively die in a few hours or minutes, as determined by the Keeper (see following).

Use the Watcher's spell: If they use the spell *Chains of Pain*, they must either succeed in throwing the component of blood at Ginger or entice him to pass over a circle drawn in blood (see pg. 82), allowing them to bind Ginger so that he is unable to move or act, thereby eventually dying in agonising pain.

Use the Ritual of Blood and Light: If the investigators have somehow managed to obtain the tablets and decipher them, they could use the ritual believing it to transform Ginger back to flesh. Alternatively, Ginger performs the ritual on himself as the investigators arrive in time to see the climax. Of course, Ginger is not returned to flesh; instead he is transported to Yog-Sothoth and ceases to be.

To the investigators, Ginger appears to be consumed by a myriad colours that seems to bubble around him, obscuring him from view until there is nothing remaining. A terrible smell of sulphur and a sense of foreboding dread fill everyone present. Call for a Sanity roll (1D4/1D6 loss).

If prevented from performing the ritual, Ginger's form rapidly begins to unravel. The gaps in his shadow multiply and grow larger, with each one he curses with pain, realising his fragile grasp on humanity is fading away. In the final moments he resembles a writhing crisscross of cobwebs and he screams out, *"The light! I CAN SEE ITS FACE! AAHHHHHH!"* Then he is gone, forever.



• CONCLUDING THE CHAPTER •

With Ginger's demise the Children of Tranquillity appear to retrieve the four tablets – part of the Elements of Release.

The investigators are probably surprised by the sudden appearance of Azhar. He smiles and approaches them, congratulating them for putting an end to the shadow walker. He now asks that they comply with the deal and hand over the four tablets so that they can be made safe and put away from the hands of those who would use them for ill.

If the investigators hand over the tablets, Azhar thanks them and departs, saying that he hopes to meet them all again one day. However, if they refuse, Azhar scowls and says they are deal-breakers and that he demanding the tablets. In such an event, five Children of Tranquillity appear, holding their attack to give the investigators one last chance to hand over the tablets. Otherwise the Children attack. They don't aim to kill, but rather to incapacitate anyone in their way.

As soon as one of their number has the tablets then all will flee as quickly as they arrived. Stats for the Children of Tranquillity can be found on pg. 17.

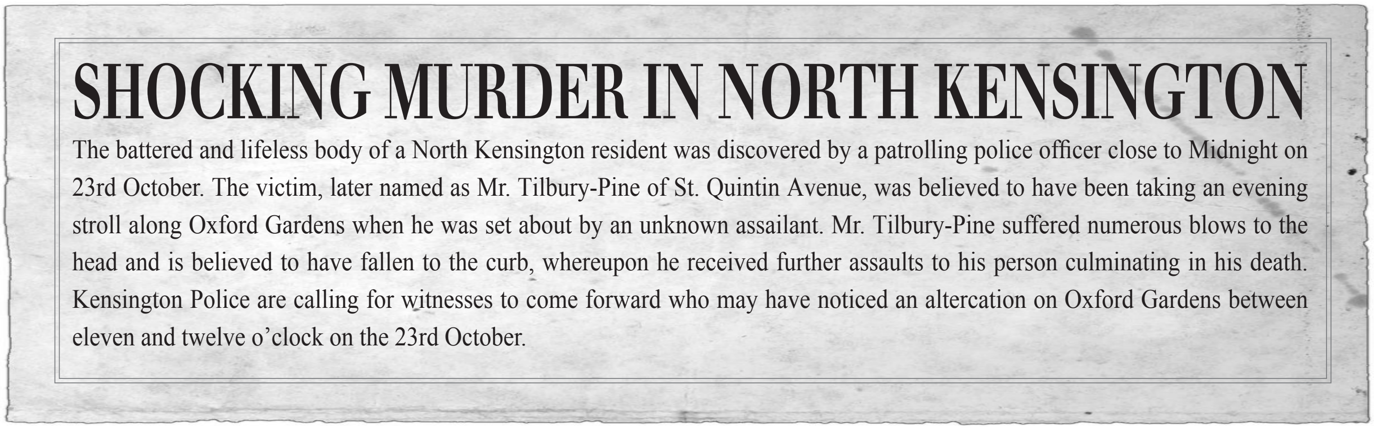
If the Children are beaten, or if quick-thinking investigators manage to escape, then the investigators must decide what to do with the tablets. If they hold on to them then they face the (very likely) probability that the Children of Tranquillity will return again there; such an encounter could happen during any of the later scenarios in this campaign.

The investigators will also need to decide what to tell Theodore Rayburn-Price and the private collectors. The Keeper should determine whether what they say earns them the reward money offered by Andrew Noble. Alternatively, the tablets could be returned to the British Museum, gaining the investigators some useful contacts at the institution, which may prove invaluable in the rest of the campaign.

Rewards

For dealing with Ginger	+1D6 Sanity
For returning the tablets to the British Museum	+1 Sanity
For taking Ted Williams to Bethlem Hospital	+1D4 Sanity

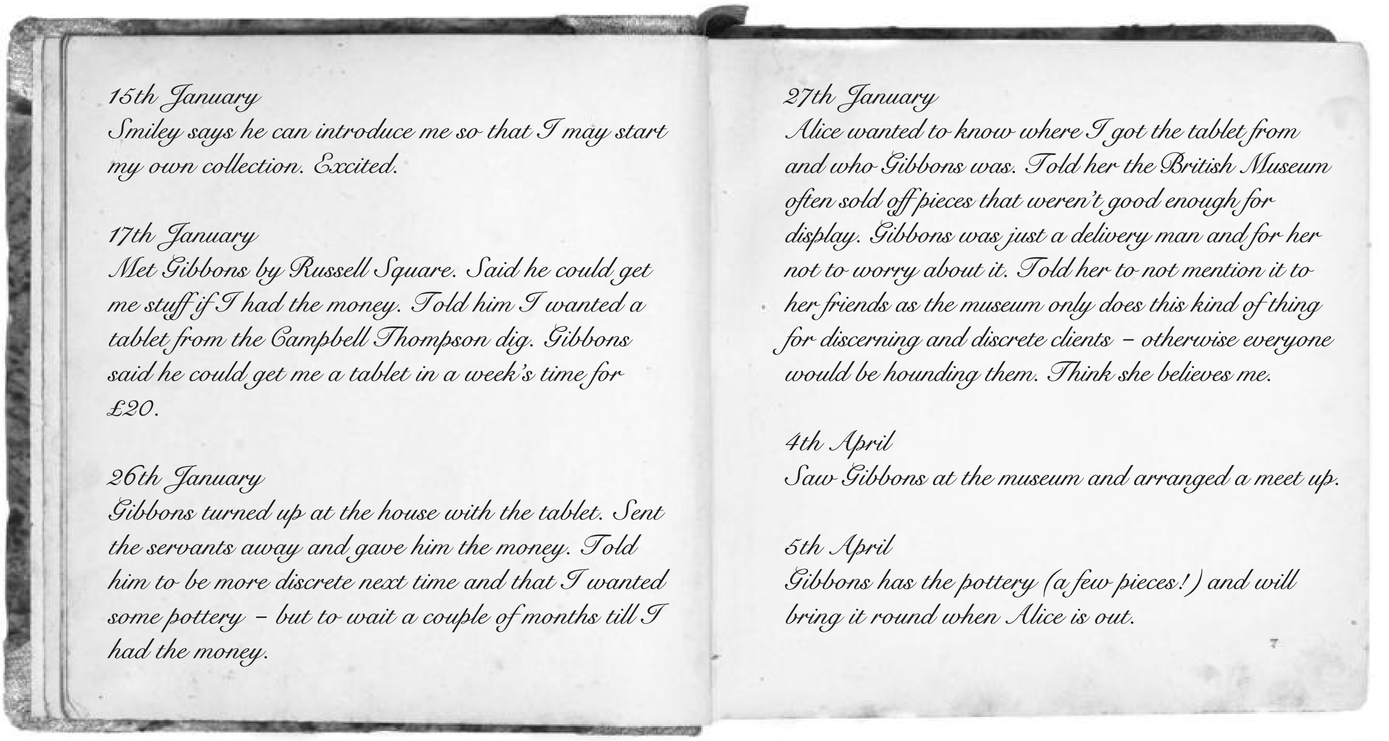
Handout 9: Newspaper Clipping



SHOCKING MURDER IN NORTH KENSINGTON

The battered and lifeless body of a North Kensington resident was discovered by a patrolling police officer close to Midnight on 23rd October. The victim, later named as Mr. Tilbury-Pine of St. Quintin Avenue, was believed to have been taking an evening stroll along Oxford Gardens when he was set about by an unknown assailant. Mr. Tilbury-Pine suffered numerous blows to the head and is believed to have fallen to the curb, whereupon he received further assaults to his person culminating in his death. Kensington Police are calling for witnesses to come forward who may have noticed an altercation on Oxford Gardens between eleven and twelve o'clock on the 23rd October.

Handout 10: Excerpt from Stanley Edgerton’s Notebook



15th January
Smiley says he can introduce me so that I may start my own collection. Excited.

17th January
Met Gibbons by Russell Square. Said he could get me stuff if I had the money. Told him I wanted a tablet from the Campbell Thompson dig. Gibbons said he could get me a tablet in a week’s time for £20.

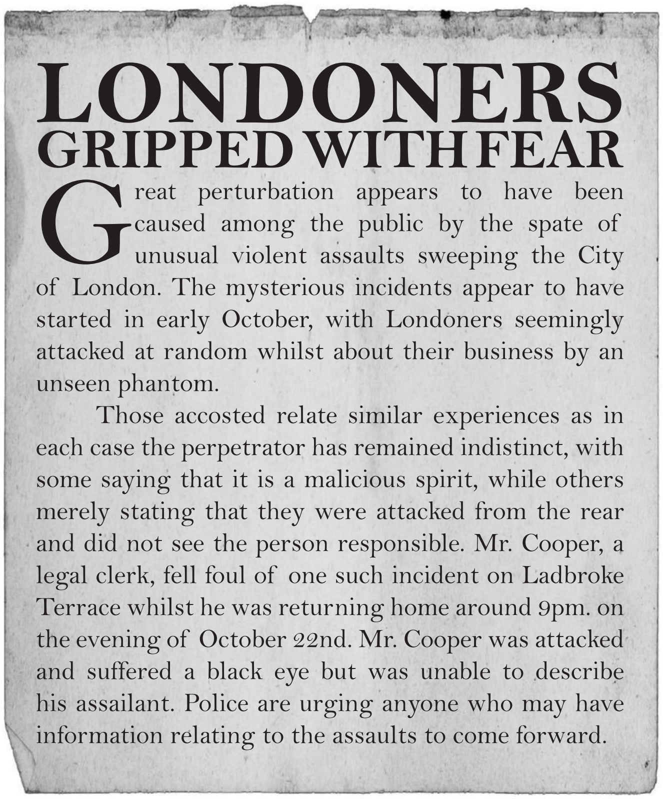
26th January
Gibbons turned up at the house with the tablet. Sent the servants away and gave him the money. Told him to be more discrete next time and that I wanted some pottery – but to wait a couple of months till I had the money.

27th January
Alice wanted to know where I got the tablet from and who Gibbons was. Told her the British Museum often sold off pieces that weren’t good enough for display. Gibbons was just a delivery man and for her not to worry about it. Told her to not mention it to her friends as the museum only does this kind of thing for discerning and discrete clients – otherwise everyone would be hounding them. Think she believes me.

4th April
Saw Gibbons at the museum and arranged a meet up.

5th April
Gibbons has the pottery (a few pieces!) and will bring it round when Alice is out.

Handout 11: Newspaper Clipping about Assaults (23rd October, *Evening Standard*)

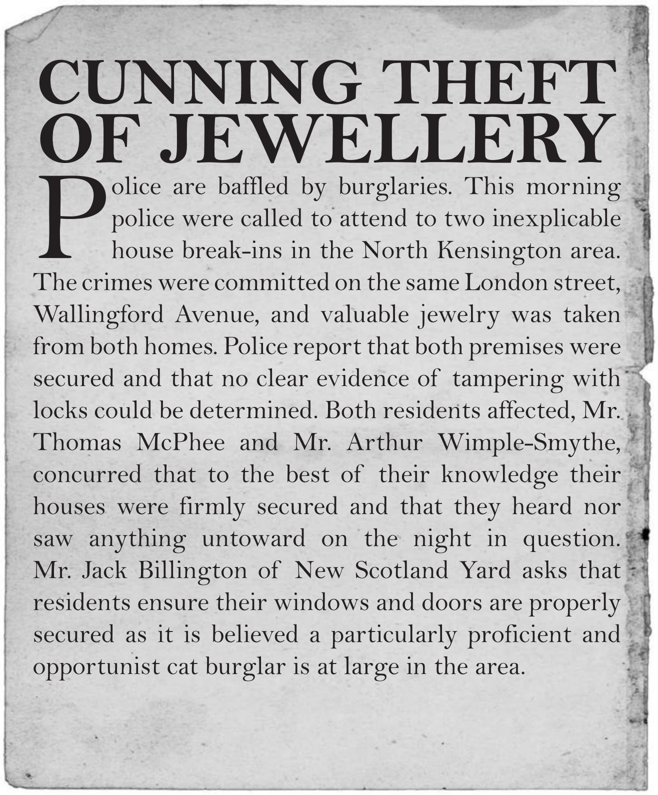


LONDONERS GRIPPED WITH FEAR

Great perturbation appears to have been caused among the public by the spate of unusual violent assaults sweeping the City of London. The mysterious incidents appear to have started in early October, with Londoners seemingly attacked at random whilst about their business by an unseen phantom.

Those accosted relate similar experiences as in each case the perpetrator has remained indistinct, with some saying that it is a malicious spirit, while others merely stating that they were attacked from the rear and did not see the person responsible. Mr. Cooper, a legal clerk, fell foul of one such incident on Ladbroke Terrace whilst he was returning home around 9pm. on the evening of October 22nd. Mr. Cooper was attacked and suffered a black eye but was unable to describe his assailant. Police are urging anyone who may have information relating to the assaults to come forward.

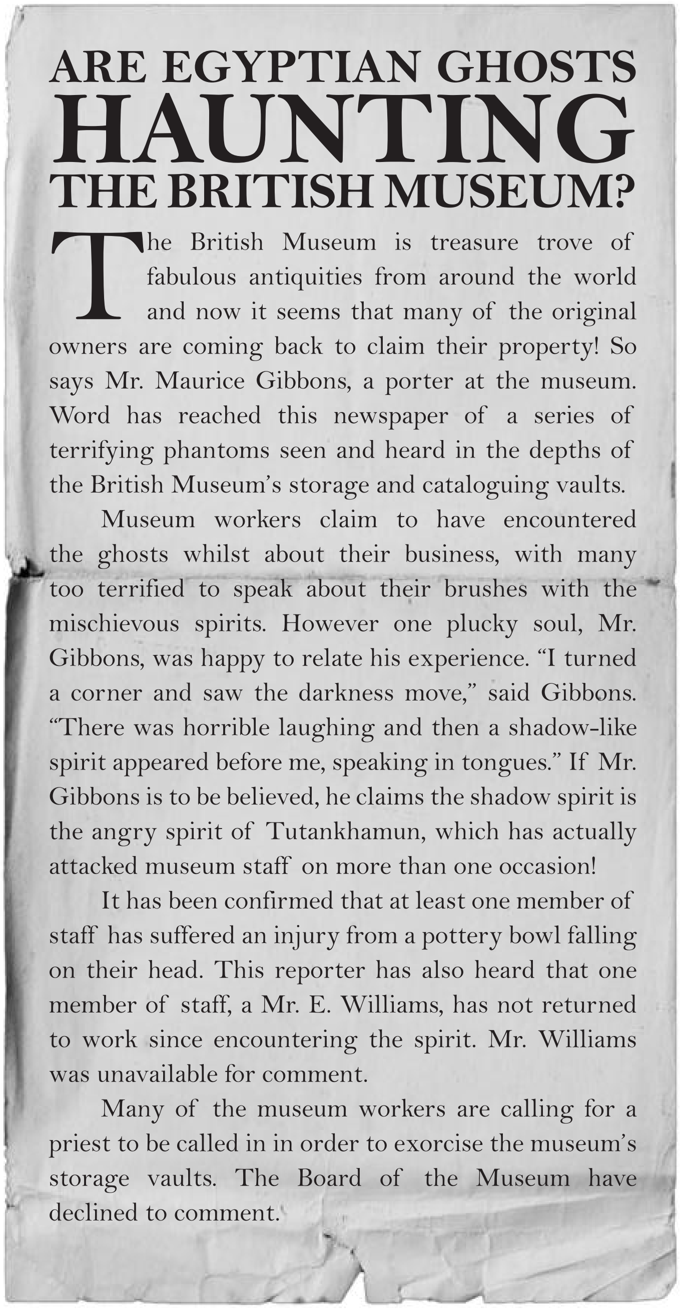
Handout 12: Newspaper Clipping about Burglary (5th October, *Evening Standard*)



CUNNING THEFT OF JEWELLERY

Police are baffled by burglaries. This morning police were called to attend to two inexplicable house break-ins in the North Kensington area. The crimes were committed on the same London street, Wallingford Avenue, and valuable jewelry was taken from both homes. Police report that both premises were secured and that no clear evidence of tampering with locks could be determined. Both residents affected, Mr. Thomas McPhee and Mr. Arthur Wimple-Smythe, concurred that to the best of their knowledge their houses were firmly secured and that they heard nor saw anything untoward on the night in question. Mr. Jack Billington of New Scotland Yard asks that residents ensure their windows and doors are properly secured as it is believed a particularly proficient and opportunist cat burglar is at large in the area.

Handout 13: Newspaper Clipping about Ghosts at the British Museum (19th October, *Evening Standard*)



ARE EGYPTIAN GHOSTS HAUNTING THE BRITISH MUSEUM?

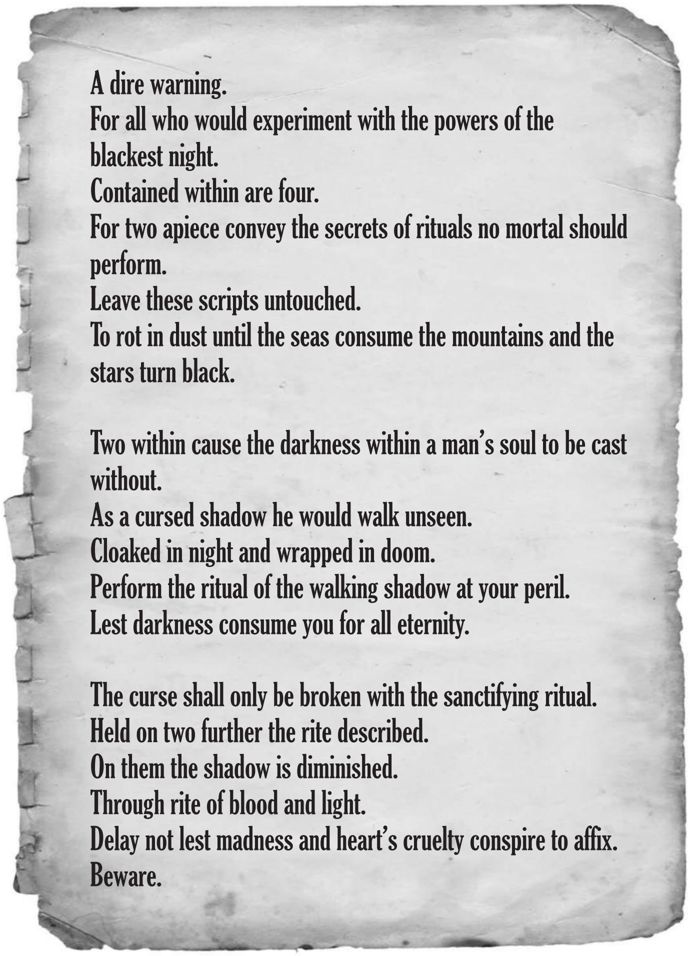
The British Museum is treasure trove of fabulous antiquities from around the world and now it seems that many of the original owners are coming back to claim their property! So says Mr. Maurice Gibbons, a porter at the museum. Word has reached this newspaper of a series of terrifying phantoms seen and heard in the depths of the British Museum's storage and cataloguing vaults.

Museum workers claim to have encountered the ghosts whilst about their business, with many too terrified to speak about their brushes with the mischievous spirits. However one plucky soul, Mr. Gibbons, was happy to relate his experience. "I turned a corner and saw the darkness move," said Gibbons. "There was horrible laughing and then a shadow-like spirit appeared before me, speaking in tongues." If Mr. Gibbons is to be believed, he claims the shadow spirit is the angry spirit of Tutankhamun, which has actually attacked museum staff on more than one occasion!

It has been confirmed that at least one member of staff has suffered an injury from a pottery bowl falling on their head. This reporter has also heard that one member of staff, a Mr. E. Williams, has not returned to work since encountering the spirit. Mr. Williams was unavailable for comment.

Many of the museum workers are calling for a priest to be called in in order to exorcise the museum's storage vaults. The Board of the Museum have declined to comment.

Handout 14: The Casket's Inscription

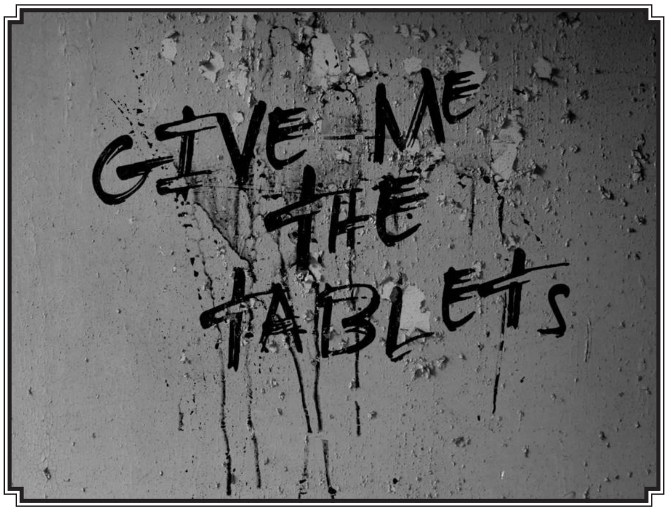


A dire warning.
For all who would experiment with the powers of the blackest night.
Contained within are four.
For two apiece convey the secrets of rituals no mortal should perform.
Leave these scripts untouched.
To rot in dust until the seas consume the mountains and the stars turn black.

Two within cause the darkness within a man's soul to be cast without.
As a cursed shadow he would walk unseen.
Cloaked in night and wrapped in doom.
Perform the ritual of the walking shadow at your peril.
Lest darkness consume you for all eternity.

The curse shall only be broken with the sanctifying ritual.
Held on two further the rite described.
On them the shadow is diminished.
Through rite of blood and light.
Delay not lest madness and heart's cruelty conspire to affix.
Beware.

Handout 15: Message Scrawled on Wall



CHAPTER THREE
BEDLAM

Wherein the investigators stare into the mouth of madness, and pray nothing stares back.

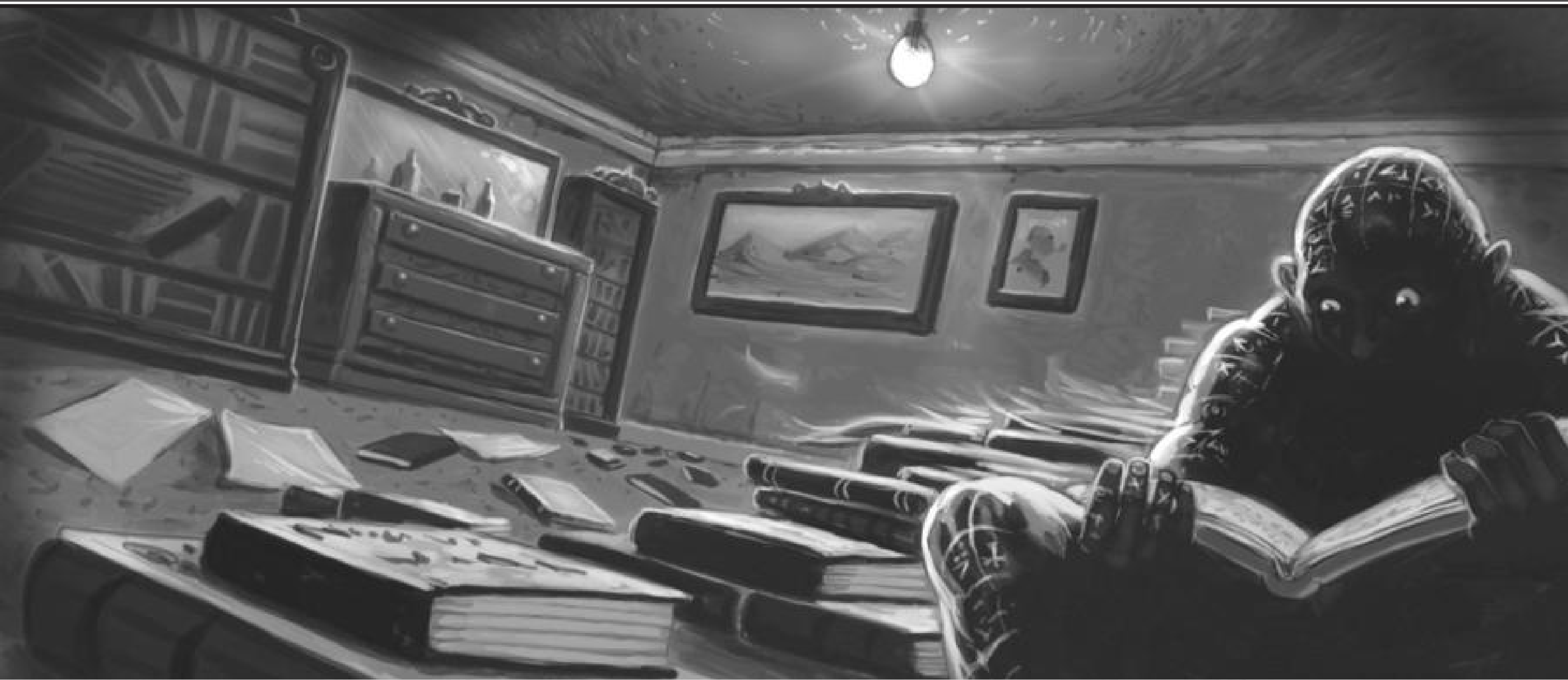
• INTRODUCTION •

In *Bedlam*, the investigators learn of the ignominious (and somewhat gruesome) fate of Willard Puncheon, one of the leaders of the Thompson expedition to Nineveh. Puncheon was the expedition's foremost expert on cuneiform and, indeed, many believe his grasp of the ancient language to be beyond compare. His fate is intertwined with one of the artefacts of Nabu in a most visceral way: the god of wisdom and writing has cursed Puncheon for meddling with the *Scrolls of Endless Shadow*, and the complete text of those scrolls has been transferred to Puncheon's body, inscribed deep into his flesh by means of a million cuts. When Puncheon was found at his home in the grip of utter madness, surrounded by ancient texts and funerary tools, the authorities assumed him to be insane, and shipped him to Bedlam. However, Puncheon's nightmare has only just begun.

THE SCROLLS OF • ENDLESS SHADOW •

This artefact was originally a set of two small scrolls, their contents written – or rather etched – onto some kind of flayed skin, and packed inside a simple wooden casket blackened with age. Simply unfurling and reading the fragile scrolls would have destroyed them, and so Puncheon took them back to his home, where he carried out a thorough analysis of the scrolls under clinical conditions. For days he laboured over the artefacts, translating the rare cuneiform text, growing increasingly insane as a result.

What Puncheon found was the instructions to a ritual, or rather a pair of rituals, written down so that they might be preserved for future generations, and introduced with dire warnings of dread curses. The ritual seemed to be a way to command the very shadows of the Temple of Nabu, using them to create an incorporeal tunnel through all dimensions of space and time, summoning the Illuminator, bringer of light and wisdom, Nabu himself. Why such a beneficent-sounding event should



be surrounded by warnings of unspeakable evil is unclear from modern readings of the script. It is, however, something that Puncheon discovered to his cost.

Upon translating the scrolls, Puncheon made the mistake of reading a portion of the script aloud and out of order, which triggered the magical wards set upon the scrolls. His body was wracked with agony as the text inscribed itself onto his flesh. The parchments themselves, and the papers he had written up of the translation, crumbled to dust as each character cut its way onto his body. When the process was finished, Puncheon was quite mad, and the scrolls were gone. Thus have the *Scrolls of Endless Shadow* ever protected themselves from casual dabblers; the ritual upon them may only be conducted upon the allotted hour, by those who fully understand the powers that they are dealing with.

The awful truth is that the scrolls have been through many incarnations, all involving the sacrifice of a human host. The ancient priests of Nabu saw this as a miracle of their god; if the scrolls were destroyed, a few months or years later a new host would be struck down by mysterious injuries, and the rites would appear upon his or her body. The victim, they finally discovered, must be flayed alive in order to extract the ritual text, and the flayed skin carefully prepared before finally allowing the agonised host to die.

The scrolls contain two rituals – one to bring forth the shadow portal, and one to close it. However, as each new iteration of the scrolls has been prepared, errors have crept in to them – the rituals are now intertwined, requiring occult knowledge as well as linguistic skills to successfully pick apart the two spells. In addition, the protective charms that were originally foremost upon the scrolls are also now presented in a jumble.

To read aloud the scrolls out of order or without the proper magical protection results in the script passing to the body of the reader in an agonising transferral, and the original scrolls to be destroyed. To intentionally destroy the scrolls inflicts only a temporary defeat upon Nabu, who ever hungers in the depths of the cosmos, and will always find a way to start the whole bloody process again.

Discovering this, the Children of Tranquillity locked the scrolls away in the Temple of Nabu, to be guarded forever. And now, thousands of years later, it seems they have failed, and the scrolls are once more loose in the world.

• RUNNING THIS CHAPTER •

Bedlam is potentially a short chapter, being contained in relatively few locations, and presenting, upon close investigation, a straightforward choice for the investigators. However, the plot is thickened by the machinations of several parties who are interested in Willard Puncheon and the mysteries that are even now transcribed upon his flesh.

The events of this chapter assume that the investigators have not already had cause to visit Bethlem during the campaign, nor discovered the identity of the shadowy occultist who seeks the artefacts of Nabu for himself. This is Aloysius Delgado, and although he is unlikely to appear in person in this adventure, he does hire a very nasty piece-of-work named Dr Lucien Sauvageot to carry out his orders. Likewise, the investigators may not have seen the Children of Tranquillity up close and personal yet – all that is about to change!

The scenes that follow are presented in the most likely order in which they'll be encountered – if the investigators approach the problems posed in unexpected ways, the Keepers can of course feel free to shuffle the order of events. The Keeper is encouraged to hold back some key pieces of information regarding Delgado for as long as possible.

However, if the investigators are truly persistent and try to find out who the shadowy puppet master is, the Keeper can use the information presented on pg. 10 to improvise.

By the close of *Bedlam* the investigators should, ideally, be aware of the following things:

- That reading the *Scrolls of Endless Shadow* leads to them being transcribed on your flesh.
- The names of the Elements of Release, and that by uniting them Nabu will be freed.
- That another party is interested in acquiring the scrolls (and possibly learn that it is Delgado).
- That the Children of Tranquillity seek to stop Nabu from returning — by any means necessary.
- That the Ritual of Ascension will allow Nabu to return in physical form.
- That twin monsters known as the Ugallos are somehow involved in the ritual.

INVOLVING THE INVESTIGATORS

Although it was kept quiet for a few days, news of Willard Puncheon's committal to Bethlem Royal Hospital starts to filter into the local newspapers after a few days. Investigators on active lookout for news pertaining the Thompson Expedition will find stories in all the local rags, notably the London Gazette (see **Handout 16: Cutting from the *London Gazette***, pg. 119).

Additionally, any investigator with contacts at the British Museum will soon hear of the press poking around, and of Thompson's frustration with it, and might therefore get a day's headstart on the newspapers.

Of course, if the investigators have already got themselves into hot water during the early stages of the campaign, one or more of them may be on the wrong side of the walls in Bedlam, which would provide the Keeper with an interesting route into the scenario!

• THREATS •

ALOYSIUS DELGADO

The notorious occultist, Aloysius Delgado, needs the rituals that are drawn upon Puncheon's body as part of his misguided plans to harness the power of Nabu. Delgado has anticipated the curses written into the 'scrolls', and is determined not to make the same mistake as Puncheon Delgado knows that the scrolls have always been written on human skin, and there's only one way to safely extract their secrets without destroying them: he intends to flay Puncheon alive, and transcribe the new scrolls using his own esoteric knowledge, and to this end he has employed a sadistic back-alley surgeon named Sauvageot to help him.

THE CHILDREN OF TRANQUILLITY

On the other hand, the Children of Tranquillity, seek to assassinate Puncheon, for his death will cause the enchantment to be broken at last, and the scrolls to be destroyed. The investigators, of course, are unlikely to see the nobility in killing a poor lunatic, and will see the Children as evil killers – the Keeper should play this up at every opportunity! See page 16, Chapter 1 and Chapter 4 for more information on the Children of Tranquillity.

Avenues of Investigations

The investigators have several paths that they may elect to follow. Here is an outline of possible routes of investigation. Details on each of these can be found in the following sections:

Investigating Willard Puncheon
- Puncheon's flat (pg. 96).
- Dr Allan Laurence (pg. 98).
- Willard Puncheon (pg. 99).
- Reginald Campbell Thompson (pg. 103).

Investigating the Text
- Obtaining the text (pg. 105).
- Patrick Longton (pg. 103).
- Walter Meems (pg. 104).

CRIME SCENE • INVESTIGATION •

Though a West Sussex man, Puncheon leases a fine upper-floor apartment in a maisonette in Hardwick Street, Finsbury, where he has spent a lot of time since beginning his translation of the scrolls at the start of the year. Gaining access to the house is tricky, as although the police have finished their investigation for the time-being, it is still a crime scene, and no one has as yet been given permission to clear up the mess and sort out Puncheon's effects. If the investigators have a high enough social standing, or come up with a convincing story, they could acquire police permission to enter the premises. They may decide to head straight for Reginald Campbell Thompson, but will find him very difficult to track down. A safer bet would be to break in, or speak to Puncheon's neighbour.

His neighbour below, an elderly widow named Marian Cheverton, is a nosy woman, who misses nothing despite the appearance of her thick-lensed spectacles. If the investigators are prepared to break and enter Puncheon's flat, they may well be disturbed by Mrs Cheverton, and will need a cover story. The woman welcomes an opportunity to tell her story to the investigators, as the police interviews she endured recently provided her with stories to dine out on for the rest of her life. She confirms that Puncheon had spent more and more time at the London address in recent months, though he kept strange hours; she'd often hear him tramping about at all hours of the night. It had been the same on the night of his 'accident', and she'd been woken at midnight by a terrible scream. She ran upstairs and, finding the door locked as usual, tried to get Mr Puncheon to answer, but only heard him gasping for breath. Fearing that he was having a heart attack, she ran across the road to her friend Geraldine's house, and telephoned the police.

She tells the investigators that Willard Puncheon rarely received guests, and she doesn't remember seeing anyone on the night of the accident.

There is still, of course, the matter of gaining entry to the flat. Deceiving an old lady may not sit well with all of the investigators, but unless they have genuine official business to conduct at the crime scene, they may well have to stoop to that level.

PUNCHEON'S FLAT

Hardwick St, Finsbury (Central London)

The maisonette is a stern, square red-brick Georgian affair. Inside, it is surprisingly light and airy (depending on the time of the investigators' visit), and Puncheon's flat in particular is well-proportioned and tastefully decorated. The white walls, art deco furniture, glossy wooden floors and large chandeliers, however, are somewhat counterbalanced by the phenomenal clutter about the place: books, newspapers, journals, maps and esoteric ephemera cover every available surface. In some areas, stacks of leather-bound almanacs make impromptu tables on which rest mouldy coffee cups, cigarette butts and side-plates that perhaps once carried Puncheon's meals.

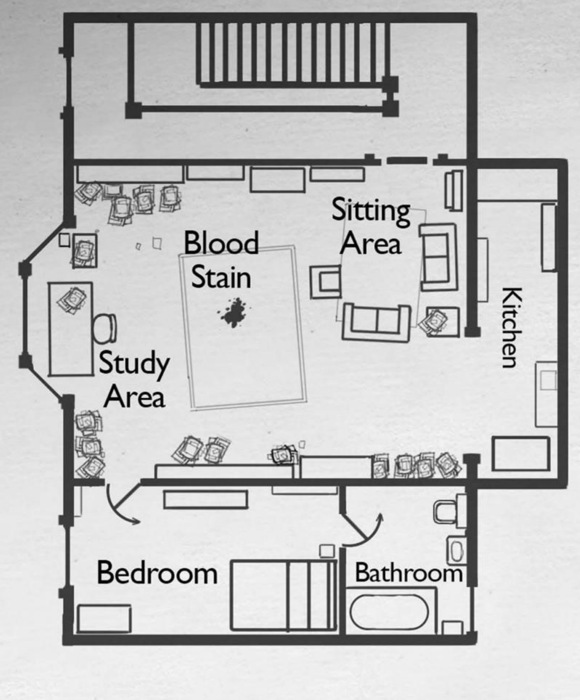
Near to the front door the investigators find three polished stones, each about the size of a coffee cups. They are curiously warm to the touch, but otherwise unremarkable. In actuality, these are components of a *Warding* spell, which Puncheon placed across the threshold each night to warn him of potential intruders. Little did he know the threat would actually come from within.

The scene of Puncheon's 'accident' is quickly apparent. The main room of the flat is a very large, rectangular lounge, with the end nearest the entrance used as a sitting room, and the far end by the large windows used as a study, though resembling more a graveyard for books. In the middle of the floor in the study area, a pool of dried blood stains the carpet, and further small splashes of blood can be found nearby. The large patch is where Puncheon cut his own hand as part of the ritual, in a failed attempt to keep the curse at bay, the smaller patches from the thousands of cuts.

The books, notes and journals in the flat are considered evidence by the police, and the removal of these items may well raise the alarm if the detectives finally do return. There is a lot to go through, however, and the investigators will likely require several hours to work out what's of interest. Whether they box up the paperwork and remove it, or sift through it in the flat, each successful Library Use roll will expend half an hour of searching, and uncover one of the following items:

- Four notebooks of cuneiform translation fragments (see boxout).
- A recent diary.
- A Mythos tome entitled *Et Fragmenta Sargona*, or *The Fragments of Sargon*.

Puncheon's Flat, Hardwick St, Finsbury



Puncheon's Notebooks

These four books begin with neat rows of cuneiform, seemingly taken from the *Scrolls of Endless Shadow*. However, as the books progress, the writing becomes little more than a scrawl. Rather disconcertingly, by the end of the fourth book the colour of the ink changes to a dark red, almost certainly blood.

The notebooks are not complete, nor are they entirely correct; however, they represent the best efforts anyone has so far made to translate the scrolls. Using these as a guide, and understanding that Puncheon made mistakes, is key to successfully translating the ritual later.

Puncheon's Notebooks. *Study 8 weeks. Mythos +0/+2, +10% to attempts to translate the Scrolls of Endless Shadow, Mythos Rating 8%.*

The Diary

It will take about three hours to read through Puncheon's most recent diary, but it does yield several important facts:

- Puncheon believes that he's been followed to and from the British Museum, and that someone watches his flat at night. Though he's never caught a solid glimpse of his shadowy pursuers, his diary entries are increasingly paranoid, culminating in the cryptic phrase: *"Could it be that we have attracted the attentions of the mysterious Children of legend? If so, then God help us all."*

- A week ago, two strange men approached him at the museum. Speaking with French accents, they told Puncheon that their employer (never named) would like to meet with him regarding his translation of the *Scrolls of Endless Shadow*. No one outside his immediate circle could possibly have known about the scrolls, and so he denied all knowledge. The Frenchmen reacted angrily, and said threateningly: *"Then, monsieur, you will be seeing our employer sooner than you think."*

- By the end of the diary, Puncheon has become obsessed with translating the scrolls, and is certain that the Curse of Nineveh is real. He writes: *"Only by deciphering this fabled curse and its blasphemous rituals can I save us all. The others will not listen to me, and so I must act alone. I will try tonight to enact the ritual of protection, as outlined on the scrolls. Then I shall be safe from harm, and able to free us all from the grip of Nabu."*

Et Fragmenta Sargona

Keepers should decide whether or not they want their players to discover this minor Mythos tome, as it may place a little more occult power into their hands than is desirable. Still, the benefits are only minor, if the investigators can even translate it.

The book is written in Latin, and is a print copy dating from around 1550. Claiming to be a transcription of the only known writings of Sargon of Akkad, it sheds considerable light on the religious beliefs of the ancient Sumerians. The fragments were supposedly passed down through the generations, related verbally to a Jewish scholar some time around the 5th century, and eventually translated into Latin. If they are to be believed, then the Sumerian pantheon had sinister aspects that most museums never relate.

Et Fragmenta Sargona. *Study 4 weeks, Latin. Mythos +1/+3, Mythos Rating 12%, SAN loss 1D3. Spells: Voorish Sign, Warding*.*

*This spell may well help the investigators protect some of the artefacts of Nabu during the campaign.

The Children of Tranquillity

The investigators are not the only party interested in gaining more information about Puncheon. The Children of Tranquillity have also sent a servant to the scene (and it's likely that Aloysius Delgado will soon do likewise). A combat encounter at this early stage will only serve to throw the investigators off-track, but Keepers wishing to increase the players' paranoia would do well to seed in some hints of activity by the Children. Perhaps an investigator in the flat, moving near to the window, catches a glimpse of someone outside (with a Spot Hidden roll), standing in the shadows and watching the flat intently. It's too dark to see the man's face, but there's a glimpse of a crimson scarf or muffler beneath his collar. As soon as the investigator makes any sort of move, or turns to call his friends, the man vanishes as though he was never there.

If the investigators visit the flat by day, have the Child be standing in the cover of the trees of the small public gardens across the road. There are countless ways a stealthy individual could escape from the area, making it virtually impossible to catch the Child even if the investigators put up a determined effort.

Similarly, investigators who arrive late to the crime scene (perhaps having visited Bethlem before checking out the flat) may find that they're too late: the door has been forced and several notebooks are missing. This could cause some serious problems when translating the scrolls later, and almost certainly means that Delgado has the advantage.

• BETHLEM ROYAL HOSPITAL •

St George's Field, Southwark (***An Investigator's Guide to London***, pg. 175)
Bethlem Royal Hospital stands in the grounds of a large park in St George's Field, Southwark, surrounded by high walls and iron rails. There is a strange atmosphere about the surrounding area, one of dreariness and gloom; run-down townhouses stand in silent rows along tree-lined streets that the sun seems never to penetrate.

The hospital is an enormous Georgian building set in 14 acres of land in the heart of a packed residential area of London. Two great, austere wings stretch off from a central block, overlooking the patient's recreation grounds. A few inmates potter around the vast lawns, followed always by white-coated orderlies, while doctors show families of prospective future patients around the attractive gardens (since the late 1800s, private patients have been admitted to Bethlem along with poorer ones, helping to dispel some of the notoriety of the place). Though all seems tranquil, the pervasive atmosphere of a fell reputation hangs over the monolithic institution like a storm cloud.

ENTERING THE HOSPITAL

Visitors to Bethlem are directed to the central block, with its grand classical portico. Within, they are greeted by a long, cheerless marble hall, at the end of which is a large oak reception desk staffed by a duty nurse. A dozen or so doors and corridors lead off from the hall, to the many offices, wards and, of course, cells of 'Bedlam', where a little under 400 patients are held.

The investigators will need some way of gaining an audience with Puncheon, and to start with they will need to find his doctor. The investigators may well have a cover story prepared, or may be in such a position due to occupation or reputation to simply tell the truth about their intentions. Gentlemen of good standing, policemen or medical and psychiatric professionals will stand the best chance of gaining access. Psychiatrists and physicians, for example, can request admission from the Medical Superintendent, though an appointment will have to be made and access could take a whole day or more to be granted. If an investigator is a wealthy philanthropist, he can offer to make a large donation and request a tour of the facilities in order to see how his gift will be spent (this will require a Credit Rating roll). Remember, the doctors and nurses of Bethlem are not part of the brutal regime of times past; they are protective of the patients in their care, mindful of patient confidentiality, and intolerant of anyone (even the law) who agitate the 'lunatics' on the wards.

SEEING THE DOCTOR

Puncheon's doctor is Allan Laurence, a young, progressive specialist in modern psychiatric care. He is both intrigued and horrified by the case. On the one hand, he has promised Thompson that no details of Puncheon's condition will reach outside ears. On the other hand, if the investigators can prove that they are trustworthy and that they have genuine insight into the case, Laurence will eventually relent and allow them to see Willard Puncheon.

Once Laurence's trust is gained, he will confirm several facts:

- That Willard Puncheon was brought to the hospital by police. His wounds had been treated by medical doctors, but he was deemed too great a risk to himself to remain in a city hospital.

- Puncheon has no immediate family, and so Reginald Campbell Thompson signed the documentation to commit his associate and friend to the care of Bethlem.

- Thompson requested the very best care possible for Puncheon, asking that he be secured in the private wing, with all expenses being directed to him.

- The police said there was no sign of a struggle at Puncheon's home, and that the bizarre wounds upon the man's body must be self-inflicted. The doctors at the Lister Hospital signed a waiver to support this claim, although some of the wounds could clearly not have been inflicted without assistance.

- Puncheon is kept mildly sedated at all times. He rarely speaks, but is prone to violent outbursts when touched, or when questioned about his wounds. Strangely, he has met one inmate who seems to have a soothing effect upon him – one Louis Wain. They do not speak, but they seem to be calm in each other's company, and as such are now roommates. Laurence doesn't quite understand the relationship that the two lunatics have, but he finds them a fascinating case study.

- Many of the orderlies and junior nurses are frightened of Puncheon, partly due to his appearance, and in part because of the press' hysteria over rumours of an ancient curse (in no small part fuelled by the Curse of Tutankhamun that dominated the press in the previous year). Dr Laurence, naturally, thinks the whole thing is poppycock.

At some point, the investigators will want to speak to Puncheon. At this suggestion, Laurence will say:

"I'm really not sure that's a good idea, gentlemen. You see, Mr. Puncheon has had a great shock, so severe that he may never recover. His physical injuries are also extensive, and his appearance not for the faint-hearted. To question him on the events surrounding his self-inflicted wounds will, I fear, cause him more stress than he could bear.

Even the police were forced to terminate their interview with him because he flew into a terrible psychotic rage when they asked him how it happened."

The investigators will undoubtedly persist; perhaps they can persuade Laurence that they have a unique insight into the case and can therefore communicate more openly with poor Willard Puncheon. Perhaps they can simply impress upon Dr Laurence the importance of their investigation. It is worth noting that Laurence cannot be bought, and anything so crass will cause him to ask the investigators to leave.

Dr Allan Laurence

Age 42, Compassionate Psychiatrist.

STR 55	CON 50	SIZ 60	INT 80
POW 70	DEX 75	APP 75	EDU 92
HP 11	DB 0	Build 0	Move 6
Sanity: 70			

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 32% (16/6)

Skills: Credit Rating 69%, Drive 60%, First Aid 30%, Law 30%, Library Use 50%, Medicine 30%, Psychology 80%, Spot Hidden 35%.

Other Languages: Latin 34%

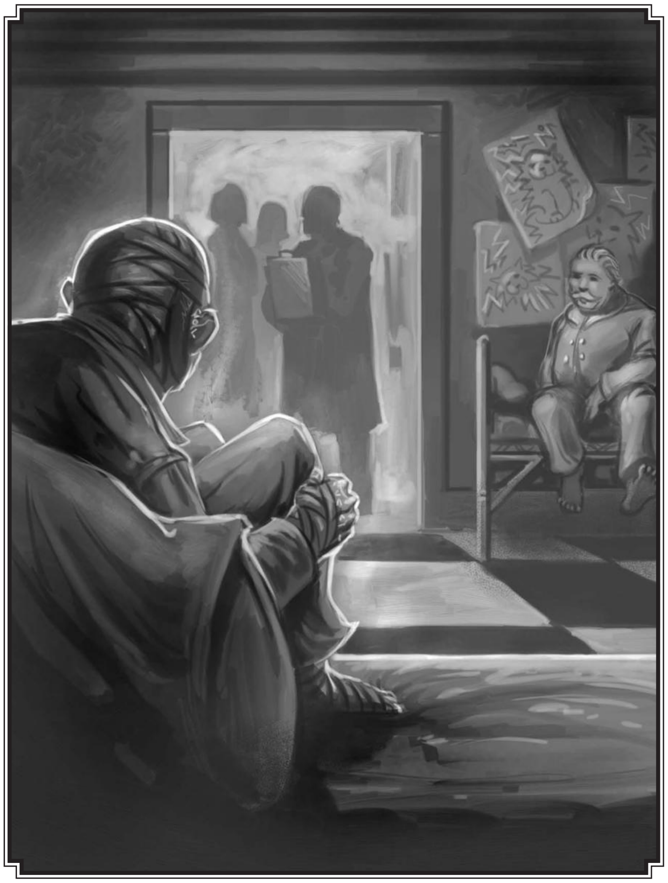
AN INTERVIEW WITH PUNCHEON

Considering the risk he supposedly poses to himself, Willard Puncheon's quarters are surprisingly comfortable, with none of the security endured by the criminally insane patients in the next wing. Although he is mostly confined to his room with his introverted friend, Louis, he is not bound, and is given only such drugs as are required to keep him calm.

Puncheon is a sight to behold; what the investigators may have heard was no exaggeration. Most of his body is covered in bandages, and those parts that are not are covered in small, intricate cuneiform script, carved deep into his flesh. Most has already begun to heal up into a latticework of blackened scars, though some still oozes and bleeds, dotting his dressings with blood.

Dr Laurence allows Louis to stay in the room during the interview (he'll be useful if Puncheon has a violent episode, so if the players insist on the man leaving it may be worse for them later). Louis Wain sits quietly on his bed, which is surrounded by drawings of cats, all pasted to his wall in a huge, messy collage. He doesn't interfere in any way with the investigators' interview.

How the investigators handle Puncheon is up to them, but during the interview the Keeper should have an eye on how much stress the patient is under. He begins the interview calmly enough, hardly even noticing or caring that the investigators are present, but that can quickly change.



Puncheon's stress levels increase if he is asked direct questions about Nineveh, cuneiform or the Thompson expedition and its members. He becomes noticeably agitated (sometimes afraid, sometimes angry) if asked about the fateful scrolls or his injuries; more so if the investigators use the name *"Scrolls of Endless Shadow"* or a variation thereof. If the investigators have already managed to translate the warning on the scrolls, then revealing the secret that Puncheon himself missed will make him calm, but very, very sad. The more agitated Puncheon becomes, the harder it becomes to soothe him (with a Psychology roll of varying difficulty).

As soon as he becomes very angry, he must be soothed before further questions can be asked, or he may become violent and attack the nearest investigator. If Wain is present, he can help (see below). If not, the investigators have D3 rounds before two burly orderlies rush in to help restrain – and sedate – Puncheon.

William Puncheon
First Impressions: Swathed in bloody bandages from head to toe; if these are removed the cuneiform script carved deep into his flesh is visible.

Playing Puncheon: Babble incoherently at first. Act hysterically. Offer moments of insane insight (see Insane Insight, below).

Willard Puncheon

Age 66, Explorer, Academic and Lunatic.

STR 40	CON 50	SIZ 50	INT 85
POW 80	DEX 65	APP 80	EDU 90
HP 10	DB 0	Build 0	Move 5

Sanity: 07

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 32% (10/4)

Skills: Cthulhu Mythos 12%, Occult 45%.

Other Language: Latin 50%, Cuneiform 60%.

Spells: Voorish Sign, Warding.

Louis Wain
Throughout the interview, Wain sits quietly in his corner of the room, counting on his fingers and mumbling softly to himself. At any mention of Nabu, he peers over his shoulder briefly, but then turns away and goes back to his counting. In truth, Wain is not quite as far gone as he appears, and has his ears open at all times. However, he is harmless enough – for now. More information on Louis Wain can be found in Chapter 5, on pg. 153. Keepers are advised to play down Wain's involvement for now, as he will be instrumental later in the campaign, having been given some of his crazier ideas by the investigators themselves.

If Wain is present when Puncheon has one of his violent episodes, he will try to approach his friend, patting him lightly on the head like a pet and leading him back to his bed, mumbling some words that none (even Puncheon) can understand. Whatever he's saying, it seems to have the desired effect.

Insane Insight

It's hard to get much sense out of Willard at first, but if the investigators are gentle with him, and persist with their questions, they may coax some facts out of him. These snippets of lucidity sound like madness, and Dr Laurence will dismiss them as such, although it may mean something to the investigators.

The Keeper should make the investigators work for their answers. Just when they're about to give up, have Puncheon say something to pique their interest, such as:

"They were watching me, you know. Always watching. They still are – out there, in here, it's all the same. And they want to kill me. Oh yes, they think I don't know, but the words speak to me. They're in me. They tell me… things. They tell me of the watchers, the Children of Tranquillity!"

If pressed about the 'Children of Tranquillity', Puncheon will suddenly grab the nearest investigator by the arms and hiss:

"Let them take me! Let them kill me! The question isn't 'Who are the watchers?' The question is 'Who watches the watchers?' Hmm? Yes, that's the question. That's what the words want to know. They're waiting for the watchers of the watchers." Puncheon begins to laugh a most unpleasant laugh, and descends into an insane babble again.

If they manage to get Puncheon to open up, just a little, about the scrolls, he will say something along the lines of:

"They talk to me, you know. The words talk to me. Inside me. They say I should tell their secret. Tell their secret and then die! The Scroll wants to be read. It wants to be reunited with the others. Statue, Tablet, Scroll, Horn, Eye and Seal. In their unison is Great Nabu revealed."

After this revelation, there is little more to be gained from Puncheon. He begins to gibber variations of this speech again and again, more intensely, until Laurence ushers the investigators away.

As the investigators leave, they can hear Puncheon repeating over and over: *"It wants to be read. It wants to be read…"*

RANDOM LUNACY

There are many times during this adventure when the investigators may be walking about the halls or recreation grounds of Bethlem, and are thus likely to encounter some of the inmates in varying stages of mental stability. Whenever the Keeper feels that a random encounter is called for, roll 1D10 on the following table. Some of these encounters may serve as Bethlem-themed adventure seeds later, or sub-plots to explore when the investigators inevitably stray from the beaten track.

1D10 Roll	Event
1	A disturbance breaks out in the common room (perhaps sparked by the presence of an investigator with overt occult knowledge or beliefs). Five inmates begin to attack each other in a frenzy. Finally, one of them reveals a weapon – a spoon, stolen from the refectory – and leaps onto one of the other patients, knocking them to the floor, before scooping out an eye with the spoon before anyone can react. As the orderlies finally take control and drag the lunatic away, his giddy laughter echoes across the ward, along with the words "Eyes for the blind! Eyes for the blind!" repeated over and over again. Investigators witnessing this incident lose 1/1D3 Sanity.
2	A white-coated doctor rushes from a room and asks the investigators to help him quieten a distressed patient. Only after the patient is subdued is the doctor himself led away by orderlies, shouting defiantly as he goes. "Ah, I see you've met Fritz," says Dr Laurence. "Thinks he's a psychiatrist. His episodes are few and far between as long as we let him wear the coat. You caught him on a bad day it seems."
3	The investigators round a corner and bump into a giant of a man, tall and broad, shaven headed, and covered in navy tattoos. He glowers at the investigators from beneath a jutting brow, before finally speaking with the high, gentle voice of a child: "Have you seen my mummy? She said she'd come back for me, but she's still not back. You don't think she'd leave me, do you?"

4	As the investigators pass a patient's room, the doctor accompanying them spots something through the door, and pops inside. They hear him scolding the inmate for stealing. "Now, Terence, what have I told you about this? You can't just keep taking things that don't belong to you. How did you get this anyway?" The doctor is holding a torch, like the ones used by the security guards. "I didn't take it," insists the patient. "It was Pedro." "Pedro is Terence's invisible friend," the doctor explains to the investigators. "And why did Pedro steal this torch, hmm?" he asks patiently. "I don't know. I asked him to get me a shaving kit. But his English is so very poor, you know. He must have got confused."
5	The investigators walk through the corridors of the low-risk patients, and hear the distant sound of old-time music playing on a gramophone. Upon investigating, they find a room, its door slightly ajar, and inside an old man dancing a waltz, cradling an invisible partner. If they ask a doctor about the man, they will discover that the man's wife is also a patient, who dances the waltz in her quarters on the other side of the asylum. Somehow, they dance in perfect time, never missing a step.
6	An inmate steps in front of the lead investigator as they walk along a corridor, fixes them with a steely gaze and says: "Are you here about the shadow-man? I seen him. He was after Louis; just starin' into his room, then he vanished into thin air. They think I'm crazy, but I seen him."
7	The investigators walk past a small man, who holds a cloth puppet, stroking its hair obsessively. The man never turns, but the puppet does, fixing its eyes on the investigators. "I'm not mad" the puppet seems to say, the man's lips moving hardly at all, "My family locked me away in here to get the inheritance. Why will no-one believe me?"
8	A diminutive inmate takes great delight in following the investigators around the asylum, sticking to them like their shadow. If they look at him, he simply stares back brazenly. If they speak to him, however, he looks panic-stricken and says: "Wait, what? You can see me?" Before running away as fast as he can, pursued by an orderly.
9	An inmate sits motionless, staring into a mirror. He is unresponsive to any questioning from the nurses or the investigators, unless his reflection is questioned directly. At that point he will respond, but will only talk backwards. Of course, any investigator scrutinising the inmate's face while engaging in backwards conversation may well find that his lips don't move, while his reflection's do…
10	Choose any investigator with strong ties to the occult. As they walk through the asylum, more and more inmates begin to shy away from them, sometime pointing and mumbling at them. Soon, they're shaking off their nurses and following them, gathering pace, until finally the lunatics attack! 1D6 inmates turn ugly, screeching obscenities and physically attacking the poor investigator. D3 orderlies appear on the scene after 2 rounds to help subdue the inmates. During the scuffle, the investigators are sure they hear someone scream "Yul-huthris!"

• TRANSLATING THE TEXT •

THE BRITISH MUSEUM

The most likely place to start with the translation is the British Museum, especially if they became acquainted with its staff in Chapter 1 and 2. Visiting the Assyrian galleries at this time reveals preparations well underway for the installation of the Temple of Nabu, ready to rebuild it stone-by-stone within the museum. Several display areas have already been roped off, ready for construction work to begin.

As can be expected during such a busy time for the department, the faculty boasts a full staff – although most of them are incredibly busy cataloguing the new exhibits, and safely storing the old ones. Unless the investigators are known to the museum staff, they will need to be persistent to be granted an audience with any of the senior curators. Of course, flashing an image of the cuneiform script and declaring it to be one of the missing artefacts from Nineveh is guaranteed to pique interest – but not just from the museum. Visitors to the museum walk back and forth through the area, and some of those visitors are likely to be spies working for the shadowy Aloysius Delgado (see pg. 10

for more information). Once he identifies the investigators as potential enemies or allies, they can be sure of some unwelcome attention throughout the remainder of the campaign.

With some luck, the investigators will eventually find Audrey Leicester, one of the museum's administrators and cataloguers (who they may have met before). She's extremely curious about the investigators' findings, coming across as something of a busybody, but will eventually direct them to one of the curators, Patrick Longton (who they may already be familiar with).

LONGTON'S OFFICE

Longton's office is awash with papers and uncatalogued Assyrian artefacts. It's a wonder that he can ever find anything amongst all of the clutter. He's an absent-minded man, weary from the extra work he's having to carry out, but buoyed by the discovery of the new cuneiform, which could potentially shed light on the significance of the other artefacts in the collection. Even a cursory look over the scrolls tells Longton that the ordering is wrong (even if the investigators managed to piece them together as described earlier). Longton requests time to study the writing, he estimates that it will take days, if not weeks, to fully transcribe and translate the script, bemoaning the lack of any credible cipher.

The investigators may well have Puncheon's notebooks, which will certainly give Longton a head-start in his translation. As it turns out, Longton is trustworthy, placing academic excellence far above personal gain. However, the investigators will likely be wary about leaving the script with a stranger – and of course, convincing Longton that his sanity is at risk by even reading the script will take some doing. Additionally, if they were observed in the museum by more nefarious parties, those enemies will surely take an interest in Longton themselves – gaining the scrolls by any means necessary is their only concern. What the investigators may not know is the real danger of reading aloud the script without due care and attention. A skilled translator such as Longton can work this out given sufficient time, but anyone attempting to enact the ritual half-cocked may well find themselves in the same predicament as Puncheon – see **Acquiring the Curse**, on pg. 105.

AUDREY LEICESTER

Audrey fancies herself an amateur sleuth, perhaps inspired by the investigators' actions in Chapter 2, and can't help herself but eavesdrop on their conversation with Longton. She may even take note of any suspicious characters loitering round the museum, noticing things that the investigators themselves may not. Audrey plays a larger role in Chapter 4 (see pg. 128).

Stats for Audrey Leicester can be found on pg. 75.

REGINALD CAMPBELL THOMPSON

Thompson is not an easy man to track down, and his success in Assyria has earned him a reputation amongst London's elite, for the time-being at least. Since the events of Chapter 1, where the investigators likely met him last, he has begun to move in rather more illustrious circles, with invitations to dinner parties, soirées and lectures taking up much of his time as the truth of his expedition begins to come to light. While it is simple enough to find out Thompson's London address along the Embankment, no amount of coercion or bluster will persuade the snooty butler to let the investigators in without an appointment. Thompson never seems to be at the British Museum at the same time as the investigators either, which leads them on a merry dance, wasting time all the while.

The one place they may be able to gain an audience with Thompson is at his club, where he dines most evenings. The Travellers Club (see ***The Investigator's Guide to London***, pg. 96) is located at Waterloo Place on Pall Mall, and any well-connected, upper-class investigator can arrange to meet Thompson for dinner there with enough notice.

Thompson is a no-nonsense character, brusque and forthright. He indulges in the finer things in life while he can, as most of the time he endures hardships in his many expeditions around the world. He is no fool: he has seen too much of the supernatural in far-flung corners of the globe to dismiss talk of curses and rituals. However, were word of that sort of thing to get out, Thompson fears he would be discredited, and so he holds those cards very close to his chest. Thompson will give the investigators the impression that he is a down-to-earth, God-fearing man with no belief in the occult. His façade may slip when questioned closely about his old friend Willard Puncheon, but it will take at least a Hard Psychology success to tell if this hardened veteran is lying or is secretly concerned about something.

Over a fine dinner or luncheon (depending on when the investigators catch up with him), Thompson will reveal with a heavy heart that he had Puncheon committed, because he saw no other way to help the man. He will reveal the following information:

About Willard Puncheon
"A quiet, dependable sort of chap. Not the kind of man to take risks, which is just the kind of man you need around out in the field, to stay one's hand and advise caution, you know? He always seemed of sound mind to me; to see him fall so far is a wrench. A deuced bad affair, and not one that I think is entirely his own doing, if you take my meaning. Maybe it's true what the police say, that Willard did those things to himself and then destroyed the scrolls. But it doesn't sit well with me, gentlemen. Whatever state he's been reduced to now, I believe it was someone else's doing. And it wouldn't surprise me if those same monsters have stolen those scrolls."

Despite this rather bold assertion, Thompson will not speculate exactly who he means. Secretly, he is aware that he and the others from the expedition have been watched since returning from Nineveh, and he has even heard whispered the name "Children of Tranquillity", but he will not reveal this even if called out on it; just as he will not reveal that he spends each night with a loaded revolver tucked beneath his pillow and a magical circle of protection scrawled in chalk beneath his bed…

The Scrolls
"Willard's knowledge of cuneiform were always better than mine. It was almost a living language for him. I remember when we first found them – it was Willard who stopped me from unfurling them in case I damaged them, and Willard who noticed something about a 'dread warning' in the scrolls' text. He started to obsess over them, making far more progress than any of us. In the end, it seemed like he was the best man for the job of translating them, so I arranged with the museum to let him take the scrolls away. How I wish I hadn't. Maybe poor Willard would still be…" He trails off and his face turns grave as he reflects on the fate of his friend.*"If the scrolls do exist still, then I can only hope they will be reclaimed and returned to the British Museum, where they belong."*

On the Transcription
"You mean to tell me that Willard has the entire text of the scrolls on his person? If that is true, then perhaps he really did inflict those injuries upon himself, for no-one else could perform such a task with the same accuracy.

"I'm afraid I cannot help you to translate this script. I have too many pressing affairs to attend to, and this will take some time. Perhaps try Longton or Meems at the museum? They're both cuneiformists of no small skill. And there's always Islwyn Munden over at the Wentworth Club. Nutty as a fruitcake, but knows his stuff."

What Thompson won't tell the investigators is that, due to several strange occurrences in his life recently, followed by Willard Puncheon's terrible fate, he has become a believer in the curse. Though he intends to finish his work with the temple, he will not attempt to translate the scrolls, nor use any ritual items, lest he meets the same end.

WALTER MEEMS

As in Chapter 2 (see pg. 74), Meems could be encountered in his office or overseeing the cataloguing of cuneiform tablets.

Meems is becoming increasingly eccentric the more he dabbles in matters concerning the Nineveh dig; experienced investigators may spot the signs of madness creeping into his manner, although he still seems to be in possession of most of his faculties. He has certainly lost none of his enthusiasm for researching the artefacts of Nabu, and if the investigators show him any transcriptions of the cuneiform, particularly Puncheon's notes, his eyes will light up. He will ask how they came by the documents, and what they know of the events leading up to "poor Willard's accident". If the investigators trust him with all that they know, and if he is allowed a moment to study the notebooks alongside the transcription, he will say something along the lines of:

"And you say he'd translated the text thus? Oh dear, oh dear! This is quite wrong! Can I read it? Oh, no, it will take me considerable time to be able to read it. But I do recognise a fundamental error when I see one. You see here – this symbol? Like all cuneiform markers, it's polyvalent – many meanings. Willard has noted it down using the Assyrian form, whereas all other artefacts I've seen from the dig site use the archaic form. Oh dear… I'm afraid this is a warning. This text is not to be read without precautions. Of course, discovering what those precautions are is the bit that takes the time!"

If they go to see Munden at the Wentworth Club (see pg. 21) instead then he responds in the same way as Meems.

From this point on, translating the text works as detailed below. The advantage of choosing Meems over Longton is that he is almost certain not to make the same mistake as Puncheon, meaning that he is unlikely to acquire the curse himself, as detailed below.

RECORDING THE CUNEIFORM

In order to translate the ritual, the investigators must first procure a copy. This will mean either writing all or a portion of it down (copying it from the naked body of Puncheon), photographing it or finding an expert willing to visit Puncheon in the hospital.

Anyone unfamiliar with cuneiform will have no idea where to start, and will likely copy down the symbols in a fairly random order. If the investigators are struggling, an Idea roll will alert them to the fact that some of the symbols are covered by Willard's hair, and that shaving his head will reveal more of the text. From there, a INT roll will allow them to discern that the cuneiform seems to spiral outwards from the crown of the head, being hard to follow in places, and the lines of text criss-crossing in other places; however, it is possible with a few hours of study to record the script in something approaching the right order.

If Puncheon's head is shaved, Dr Laurence will be more dumbfounded than ever, and will be forced to admit that Puncheon could not have done the damage to himself. At this point, he may contact the police, urging them to re-open their investigation; how much headstart he gives the players is down to the Keeper. See **Involving the Authorities** on pg. 111.

To complicate matters, Puncheon does not want anyone to study the cuneiform writing, and will fight tooth and nail with all the strength of a madman should anyone attempt it. He screams in a language known only to himself, although sometimes the investigators can make out the frenzied cries of *"Unsafe! Unsafe!" and "No! It wants to be read! Don't you understand?"* through Puncheon's crazed attacks. Persuading Dr Laurence to subdue or drug the man after such an episode has occurred will not be easy, as he has no wish to cause his patient further discomfort.

THE COMPLETED TRANSLATION

Either Longton or Meems will be able to translate the text, taking 1D6+2 days, -1 day if the investigators are able to help for a full day or more, and -1 day if the investigators handed over all of Puncheon's notes to their chosen translator (to a

Acquiring the Curse

There is a chance that one of the NPCs approached by the investigators to translate the cuneiform script – or even one of the investigators themselves – might unwittingly become a victim of the curse, starting the whole sorry cycle anew. This is most likely to happen if the transcription is given to Longton without Puncheon's notebooks (leaving him in the dark about the 'dire warnings' until it's too late), or if the investigators rather foolishly try to translate the script themselves and read aloud even a small portion of the main ritual.

Nabu punishes anyone who messes up his ritual with impunity – he hasn't waited for a millennia just to watch some amateur linguist ruin his triumphant return to Earth. If any of the ritual words are read aloud, even whispered, without due diligence, then the curse is enacted. The original text begins to crumble, inch-by-inch (assuming Puncheon bears the original, back in the hospital he suffers a gruesome end as his flesh withers, blackens and falls from his body in great chunks, the shock eventually killing him. 1D4/1D8 SAN to witness this). As the original is destroyed, it is carved into the flesh of the new recipient, each tiny rune appearing in a bloody scar, as though carved by a small, invisible blade. The process causes the loss of 1D6 hit points and 1D6/1D10 SAN.

Of course, the remainder of the scenario will need considerable adjustment to get over this setback, especially if the victim is an investigator. Aloysius Delgado has a man on the inside at Bethlem, and he'll be the first to learn of Puncheon's demise; he'll start looking for the new victim immediately. Likewise, when the Children of Tranquillity discover the new recipient of the curse, they'll be even more eager to stop the spread of Nabu's terror, and will prepare to assassinate the poor victim. See below.

minimum of 2 days). The deciphering of the scrolls results in every translator losing 1/1D3 Sanity points and gaining +1D3 Cthulhu Mythos. Due to the timescales involved, the actual translation is not essential to the plot of this chapter (it does, on the other hand, form an important part of the climax of the campaign). However, after the first day, the translator works out the opening charm of the scrolls, and translates the 'dire warning' that Puncheon had so glaringly misread. It reads as in **Handout 17: The Dire Warning of the Scrolls** (see pg. 120).

What Meems in particular will know is that the only way to 'summon Alû' is by blowing thrice on the Horn of Alû, an artefact recovered at the 1919 dig but sadly 'lost' in transit to England. Rayburn-Price has been searching for the horn ever since, but has so far been unsuccessful.

"Poor Willard," Meems says. *"He missed part of the text, and believed the words alone would be enough to protect him."*

• THE ASSASSIN •

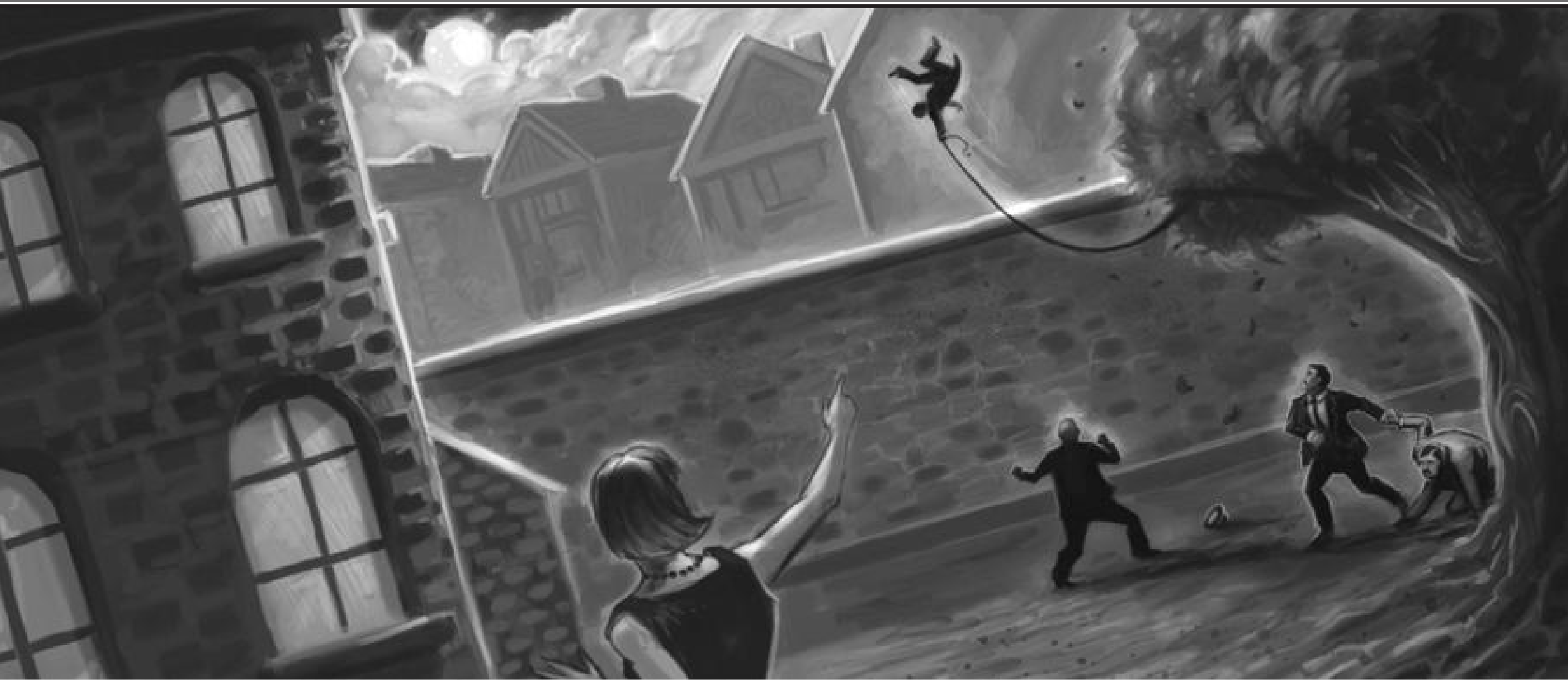
One of a secret order of assassins from Persia, the Hashshāsh has come to London at the behest of the Children of Tranquillity, who have employed this shadowy organisation many times through their history, usually to reclaim stolen artefacts or kill enemies and defectors of the Children of Tranquillity. Long thought destroyed during the crusades, the order has survived, clinging to ancient traditions, and sending its assassins across the world to collect huge bounties or honour ancient bonds of blood and loyalty. The Hashshāshīns' reach is longer than that of the Children of Tranquillity, and their morals far greyer.

The assassin has quickly set about making London his home, learning every alleyway, rookery, sewer entrance and slum, ready to make his getaway upon completing his contract. He is nimble, quick and utterly merciless, willing to strike down anyone who gets in his way. However, as soon as the odds turn against him, he will make good his escape as fast as possible – the Hashshāsh will be on the first ship out of England before sunrise, and will likely not be seen again.

Keepers are advised to keep the Hashshāsh's skills as mysterious as possible, and avoid a direct conflict with the investigators. If the players seem determined to pursue and fight the Hashshāsh, then it is quite possible that he will kill one of them, or wound them with his poisoned dagger; this will serve as a grim warning that there are dangerous forces arrayed against them.

THE PLOT

The Hashshāsh has spent a day or two preparing himself for the assassination, and has familiarised himself with the layout



of the hospital. He has gained access at least once already by posing as a junior orderly; foreign menial workers are ten a penny in the hospital, and it has not proven hard for a man of the Hashshāsh's skills to acquire a uniform and forge a signature. He has also observed the routines of the staff and patients for at least a full day from the bell-tower of the neighbouring Catholic church, St George's Cathedral. If he is able to return there after the assassination attempt to collect his meagre possessions, he will do so. However, if he risks discovery or capture, he will instead try to vanish into the night.

The Hashshāsh enters the asylum via the staff entrance shortly before midnight. He disguises himself first as a cleaner, before garrotting an orderly and stealing the keys to the private wing.

The Hashshāsh is careful to avoid detection, turning out the lights as he goes such that the staff think there's an electrical fault. By the time they've checked the lights, the Hashshāsh has stolen past them and continued on his way.

When he reaches Puncheon's room, the Hashshāsh may well encounter the investigators standing guard (see below). Otherwise, he will set about picking the lock and breaking into the room.

IF THE INVESTIGATORS ARE PRESENT…

It is possible that one or more of the investigators has decided to stay in the asylum to keep a close eye on Puncheon. If so, they are allowed to sleep in the staff quarters just a corridor away from Puncheon's room, or may even be sitting outside the room on guard duty, depending on how cautious they are!

The investigators may thus be alerted when the corridor lights mysteriously get turned off and on, or upon hearing the orderlies talking about it. Otherwise, they will almost certainly hear the commotion from the room when the assassin strikes (see **If the Investigators are Absent**, overleaf). From the staff quarters, it takes four rounds to reach Puncheon and Wain's room, by which time the assassin will be making his getaway down the corridor, pursued by at least one orderly.

If the investigators stop to check on Puncheon, they will see him in a distressed state, but mercifully alive – although the same cannot be said of the first orderly who entered the room, who now lies dead in a pool of his own blood.

The Hashshāsh
First Impressions: A Middle Eastern man in his late twenties, dressed as a hospital orderly.

Playing the Hashshāsh: He's the strong, silent type, with little room for conversation.

The Hashshāsh

Persian Master Assassin.

STR 60	CON 70	SIZ 60	INT 55
POW 65	DEX 90	APP 45	EDU 45
HP 13	DB 0	Build 0	Move 8
Sanity: 50			

Attacks: 1
Brawl 72% (36/14), damage 1D3.
Garotte 50% (25/10), strangle.
Peshkabz (fighting dagger) 72% (36/14), damage 1D6, poisoned with cobra venom, 1 dose (Strong, 15-60 minute speed of effect).
Throwing knives 50% (25/10), damage 1D4.
Dodge 70% (35/14).

Skills: Climb 60%, Listen 50%, Own Language (Pārsi) 85%, Spot Hidden 66%, Stealth 65%, Swim 45%, Track 50%.

Other Languages: English 40%, Arabic 70%.

CHASING THE ASSASSIN

The investigators can give chase, dashing along corridors, often in pitch darkness. The Hashshāsh has at least a two-round head start, and it's difficult to even catch a glimpse of him during the chase. Allow opposed DEX checks to see if the investigators can catch up to the Hashshāsh, otherwise they follow blindly, listening for the cries of startled orderlies, security staff and screaming patients.

The problem the investigators face is that they're unlikely to be armed (Dr Laurence would certainly not condone the carrying of weapons in the asylum). The Hashshāsh on the other hand is armed to the teeth, and highly skilled.

The assassin will make for a predetermined point in the grounds, along the east wall of the gardens, where he has prepared the perimeter with a rope noose. When he reaches this point, he boosts skilfully off a nearby oak tree, grabs the noose, and swings himself over the fence. It's impressive to behold, but if the investigators don't stop the Hashshāsh at this point, then he will soon vanish into the streets of London, never to be seen again.

Of course, fighting the Hashshāsh is a bad idea, and the Keeper should make any combat with the assassin very dangerous indeed. In addition, the Hashshāsh subscribes to the ideal of death before dishonour – failing in his mission is bad enough, but being caught and interrogated is unthinkable. If there is no other way out, he'll swallow his own cobra venom or stab himself in the heart rather than be taken alive.

Assuming the assassin does manage to escape, the investigators will be able to search the grounds for clues, finding the dagger, described below.

IF THE INVESTIGATORS ARE ABSENT…

What the Hashshāsh cannot know is that Puncheon, despite his madness, has performed a *Warding* spell in his room – three stones from the garden lie behind the door. As soon as they're disturbed, Puncheon wakes up at once and begins wailing incoherently. In the confusion, the Hashshāsh barely has time to react before he is attacked from behind by Louis Wain.

When the investigators return to the asylum, Dr Laurence will recount how two orderlies were found dead, another wounded and Louis Wain injured by the assassin's blade. The police will likely be at the scene as security around Puncheon is stepped up, resulting in the investigators being denied access to the patient for the time-being. Finally, Laurence will have given the investigators' names to the police, and some suspicion falls upon them – their interest in the patient followed by the attempted murder seems too coincidental by half.

THE DAGGER

Assuming the Hashshāshīn was forced to flee the scene, any investigation of the asylum's grounds to find where the assassin exited will yield two chance clues. The first (with a Hard Spot Hidden roll) is a scrap of red cloth, snagged on the wrought-iron spikes that top the western perimeter wall. The second, discovered with a Regular Spot Hidden roll, is an ornate, exotic dagger, which has fallen unceremoniously into the rhododendron bushes beneath the wall.

The dagger is long and curved, tapering to a needle-like point. Any investigator with fighting experience will see that the blade is razor sharp, and that it is a finely-balanced weapon suitable for both piercing and slashing attacks. A Hard History, Anthropology or Occult roll will correctly identify the dagger as being middle-eastern in origin, and possibly an antique.

If the investigators wish to follow up the origins of the weapon further, they can try the British Museum. There they can discover that the dagger is Persian, a weapon favoured by the Hashshāshīn, and approximately 250 years old (making it a fairly 'new' example of the craft).

This is all, of course, a red herring. The Children of Tranquillity are not Persian, nor are they likely to be found as a result of this 'clue'. It does, however, make for an effective weapon for any investigator who specialises in knife work, or will raise the not-insubstantial sum of £15 in cold hard cash from the museum if they're feeling down-at-heel.

WHAT IF THE ASSASSIN SUCCEEDS?

The Keeper should use the Hashshāsh to emphasise the powerful forces at work against the investigators, and provide them with a real combat threat, rather than have him actually kill Puncheon. However, if the Keeper decides that Puncheon's death is on the cards (or if the investigators take a course of action that leaves him no choice), then there are ways to keep the chapter (and the campaign) on track.

Firstly, given that the time of the ritual draws near, Nabu will be eager to accelerate his ingress into the world. Therefore the manifestation of a new scroll will occur sooner rather than later. Somewhere in London, in just a few days, a new victim will mysteriously find themselves covered in blade-etched cuneiform and driven half mad. Given the mysterious forces at work, the victim may well be someone who has had contact with Puncheon recently, such as Dr Laurence, a hospital orderly or even one of the investigators!

Alternatively, if a minor character such as Patrick Longton or Walter Meems was chosen to translate the text, then perhaps he also makes fundamental errors and suffers the same fate as Puncheon. The Keeper should ensure that key campaign characters, such as Louis Wain, do not come to (much) harm during this scenario – their fate is for a future chapter.

• THE KIDNAP PLOT •

Ever present in the background of this scenario is the influence of Aloysius Delgado, although he still remains unseen. This time, however, he has entrusted Lucien Sauvageot, a particularly unsavoury character, to do his dirty work for him. Largely, this is because he needs a surgeon's skills, though partly it's because Sauvageot is a well-connected criminal, with knowledge of several medical institutions (including Bethlem Royal).

Like the Children of Tranquillity, Sauvageot has also had Puncheon under observation. Unlike the Children, however, Sauvageot has been content to bide his time – until now! Seeing that an attempt has already been made on the lunatic's life, and knowing that a fortune rides on his success or failure, he has sent his thugs to accelerate the operation and kidnap Willard Puncheon.

Sauvageot's thugs are mostly French immigrants, some fairly intelligent and resourceful, but others little more than hired muscle from the Calais docks. There are also several English thugs in Sauvageot's employ, and these he uses to infiltrate the asylum staff. The average profile for the thugs can be found opposite.

Sauvageot has not been as successful as the Hashshāsh in gaining full access to the asylum, and therefore he has resorted to bribing one of the night shift security guards, John Elwick (the same man who tipped Sauvageot off about the assassination attempt).

Elwick once visited Sauvageot in his professional capacity, asking the backstreet surgeon to tend to his sick mother. Sauvageot helped, but resorted to extortion and intimidation to bring Elwick into his fold. Elwick knows only too well what the Frenchman is capable of, and what happens to those who disobey him.

Sauvageot's Thugs

The Doctor's Hired Muscle.

STR 75	CON 75	SIZ 60	INT 40
POW 50	DEX 50	APP 45	EDU 35
HP 15	DB +1D4	Build 1	Move 8
Sanity: 50			

Attacks: 1
Cosh 40% (20/8), damage 1D8 + 1D4.
.38 revolver 35% (17/7), damage 1D10.
Dodge 33%

Skills: Listen 33%, Own Language (French), Spot Hidden 30%.

Other Languages: English 50%.

THE RIOT

Aloysius Delgado cares not how Sauvageot acquires the scrolls, just so long as he is not implicated. Thus, always having a flair for the dramatic, Sauvageot decides to use his contact within Bethlem to trigger a riot amongst the inmates, during which his thugs will enter the asylum unnoticed and slip away with Puncheon.

To do this, four thugs, dressed as hospital staff, enter the asylum at 9pm, just as the night shift is clocking on and the afternoon shift is leaving. Store-cupboard doors, usually locked, are left open by Elwick. Normally it would be unlikely that they would get much further than this without being challenged, especially after recent events. However, within minutes of the shift change the alarm is raised. Elwick has armed several inmates in the female criminal psychiatry ward with kitchen knives, and left the main doors open, allowing them access into not only the low-risk female wing, but also into the doctors' office wing. Within minutes, the first patients are running amok through the halls. As soon as the first few are brought under control by security guards and orderlies, the fracas alerts the remaining patients, and soon the halls are filled with more than 30 violent or disturbed female inmates, some of whom attack anyone in their path with knives, shanks and other improvised weapons. The fighting and bloodshed agitates some of the low-risk patients, sending them whirling into a frenzy – although many shut themselves in their rooms or try to hide, the violence overwhelms patient and staff alike.

Investigators who are present in the staff areas or offices will find themselves embroiled in the chaos whether they like it or not. 1D10 rioters make it into the staff quarters, while 1D3 make it to the offices. The staff are under orders to subdue the rioters using non-lethal means, restraining them until a doctor or nurse can inject them with a sedative. However, there are more rioters than staff at this point, and so the orderlies resort to fighting for their lives or trying to lock the inmates into side-rooms or sectioned-off corridors. They will ask the investigators for assistance if it is not offered. The Keeper should make this combat fraught and confusing – a running battle through the long corridors, or tense searches through old boiler rooms and dark dormitories. And of course, the fact that the rioters are women – even insane ones – should challenge the sensibilities of any gentlemen in the party. One can't hit a lady, can one?

Female Criminal Lunatic

Rioting madwoman.

STR 45	CON 55	SIZ 50	INT 40
POW 35	DEX 50	APP 35	EDU 35
HP 10	DB 0	Build 0	Move 8

Sanity: 12

Attacks: 1
Kitchen Knife 30% (15/6), 1D6 damage.
Dodge 25% (12/5)

THE KIDNAP ATTEMPT

The riot escalates quickly, and draws staff away from the male wards, allowing Sauvageot's four thugs to make their way to Puncheon's room unchallenged. Unlike the Hashshāsh earlier, the thugs have a set of keys, making their path even smoother.

Two of the thugs make straight for Puncheon's room. A third remains at the end of the long corridor leading to the room, loitering in the shadows. His job is to distract any orderlies who might approach, or subdue them and drag them into a nearby store cupboard. The fourth thug is situated near to the security post, ready to help pave the way for the escape. The two thugs tasked with capturing Puncheon have a syringe full of morphine, which they plan to drug him with, before transferring him to a wheelchair and wheeling him right out of the building. It's an audacious plan, and so to pave the way for success the thugs are all armed with concealed pistols and coshes, just in case they encounter interference.

With the odds stacked in their favour, the thugs are likely to succeed. If the investigators have somehow given themselves an edge here (for example, by insisting that they guard Willard's room en masse and refusing to budge when the riot starts, or by convincing the police to be on hand) then the Keeper should consider reinforcing Sauvageot's thugs. While it should still be possible for the investigators to stop the kidnapping, but doing so should prove immensely difficult. If the police are on hand and not embroiled in the rioting, then the investigators will also discover that Sauvageot's men are more than capable of murder, and entirely unafraid of the law.

ROOTING OUT CORRUPTION

Assuming that the kidnapping is a success, the investigators will need to regroup and track down the perpetrators quickly if they have any chance of getting to the bottom of the curse. There are two ways of finding the information they need: either uncover the identity of the man on the inside who helped the kidnappers and started the riot, or interrogate a captured kidnapper (if they managed to subdue one).

Once the riot is over and Puncheon is discovered missing, it will become obvious that the kidnappers had some inside help. Doors that are kept locked at all times were open; uniforms are missing from the stores; the knives possessed by the rioting female inmates could not have found their way into the ward without someone smuggling them in.

John Elwick made his getaway during the early stages of the riot. Some of the staff may even remember seeing him leave, and curse him for a coward. There is a slim chance that an investigator may have bumped into Elwick on the premises and become suspicious, but it is far more likely that they will have to interview the hospital staff to find the culprit.

Once Elwick is unveiled as a prime suspect, it will be a simple matter to find the man's address: Stepney Green in Tower Hamlets. The investigators will then need to persuade, threaten or bribe the man's neighbours, friends and family to find out where he is. His location is, surprisingly, a pub called the Seven Stars. After collecting his money from Sauvageot's henchmen, and feeling sick to the stomach for his betrayal of his work colleagues, Elwick decided to go to his local and drown his sorrows. He did not expect to be found so quickly, having planned to use his ill-gotten gains (about £20) to take his wife up north to visit relatives the next day. The amount of money is surprisingly low considering the trouble Elwick now finds himself in, but Sauvageot is not the kind of man you refuse.

Elwick has already had a few drinks when the investigators catch up to him, and is slurring his words. He doesn't put up much of a fight, although depending on how the investigators handle matters, the other pub patrons might not be so malleable. Once they persuade Elwick to talk, he can reveal the following information:

- He was paid by a man named Lucien Sauvageot, a surgeon who operates out of a dodgy premises in Soho. Sauvageot is connected, and he once helped Elwick out of a tight spot. He's been paying back the man ever since.

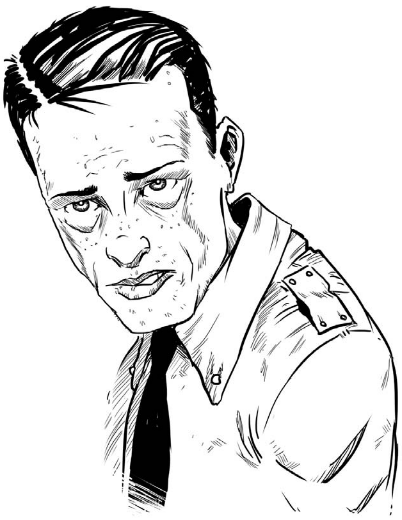
- Sauvageot has a network of spies and thugs, and the backstreets of Soho aren't safe, even for coppers.

- He doesn't know why Sauvageot wants Puncheon. But he thinks someone else is behind it. Sauvageot told him that "his employer" was even more vicious than he was. Elwick doesn't think that can possibly be true, but he doesn't want to find out, just in case.

- He doesn't know anything about the assassination attempt the previous night. He's sure that Sauvageot wants the patient alive for some horrible reason. It looks like someone else is after the man – he speculates that it's some kind of gangland rivalry.

Elwick is distraught if the investigators threaten to turn him over to the police – not because he doesn't want to face up to his crimes, but because he's terrified of Sauvageot. He believes that the Frenchman (or his mysterious employer) has a long reach, and even the police may be corrupted by him. Elwick also fears for the life of his wife and children, and begs that the investigators help him. The most charitable thing they can do is let the man go on the run; if, of course, charity is in their nature.

If the investigators manage to capture one of the kidnappers, they may not need Elwick at all. The thugs are much harder nuts to crack, because they know exactly what Sauvageot will do to them and their families if they betray him. The Keeper is encouraged to let the investigators get creative; they need to track down Sauvageot, but if they go down the dark road of interrogation and intimidation, it should not be made easy for them.



John Elwick

Compromised Security Guard.

First Impressions: Scrawny and shifty.

Playing Elwick: Slur your words, sob into your beer, act all distraught and contrite.

INVOLVING THE AUTHORITIES

New Scotland Yard

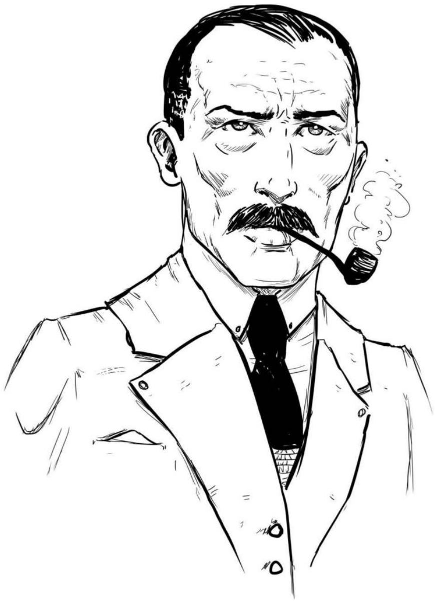
Since Willard Puncheon's story made the newspapers, Scotland Yard has had its own taste of the 'curse' that's been gripping London of late – and they aren't amused by it one bit. Anyone mentioning Egypt, Tutankhamun Nineveh or associated curses will receive short shrift from the police, unless they can prove without a doubt they have fresh information about an ongoing case (such as Puncheon's injuries, or one of the recent sinister events at Bethlem). If the investigators avoid being turned out on their ears, they will eventually be able to arrange a meeting with Inspector George Lennox, who is in charge of the Puncheon case.

Inspector Lennox

Despite the things he has seen and heard over recent days, George Lennox is far from being a believer in the Curse of Nineveh. In fact, he enters any conversation with the investigators with great scepticism and weariness. In his mind, Puncheon went mad, probably due to spending too long in the foreign sun, and now some crazy people stirred up by the sensationalised newspaper reports are causing havoc at the asylum.

Unknown to the investigators, Lennox has received dozens of letters from mentally unstable citizens claiming to be servants of Nabu, or victims of the curse – he puts all of the recent events down to these people.

He doesn't have the manpower to indulge all of the investigators' requests for assistance, but he's no fool – if the investigators can present some very real evidence to Lennox (such as John Elwick, for instance), then he will do as his duty dictates in following up the leads.



Inspector George Lennox

Age 53, Police Inspector.

First Impressions: Tall, almost aristocratic.

Playing Lennox: Act like you've heard it all before, unless you are confronted with real, tangible proof.

Handling the Police

As always, Keepers should beware having the police be at the investigators' beck and call. The odd reminder that the investigators themselves may not be entirely innocent will not go amiss – for example, did they break into Puncheon's flat? And if so, did Mrs Cheverton reports them? Have they been carrying concealed weapons around the city? Did they discharge those weapons at the asylum? Has Dr Laurence reported them for any suspicious behaviour? Were they implicated in the assassination attempt? And this is not to mention any run ins they might have had with the police in a previous chapter.

The more often the investigators' names come up during police investigations, the more likely they are to draw the attention of a seasoned inspector like Lennox. While the police may well assist the investigators during the following scenes, they may be almost as likely to arrest one or more investigators on suspicion of conspiracy, possession of an illegal firearm or a variety of other charges as the Keeper sees fit.

HOSTAGE NEGOTIATIONS

In the event that the investigators foil the kidnap attempt at the asylum, Sauvageot identifies them as thorns in his side. He also realises that if he can assert some influence over them, he can still get his hands on Puncheon and complete his contract with Delgado.

Sauvageot has the investigators followed, until he can find a likely victim to kidnap. This will probably be Dr Laurence, Patrick Longton or even Audrey Leicester if the investigators have befriended her.

Once Sauvageot has an opportunity to take the victim, he dispatches a thug to find the most receptive investigator. The thug will approach the investigator, even in broad daylight, and jab a gun into their ribs before saying, in a thick French accent:

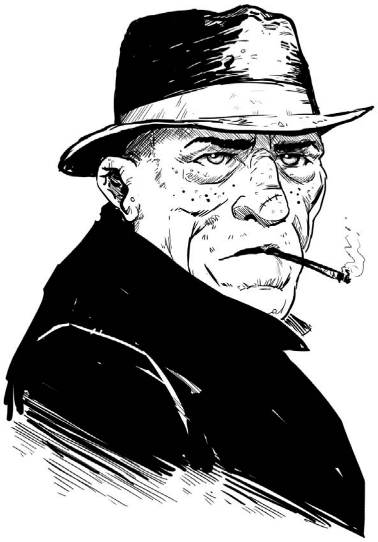
"Doctor Sauvageot sends his regards. He has your friend and will exchange them for the lunatic, Puncheon. Meet us

in the centre of London Bridge, midnight tonight, with the lunatic. No police. If you fail us, their death will not be quick. Sauvageot likes to take his time."

At this, the man puts away his gun and makes his getaway.

Claude Boudreaux
First Impressions: Hulking, French, covered in tattoos.

Playing Boudreaux: Speak with a heavy accent.



Claude Boudreaux

Age 34, Sauvageot's right-hand man-mountain.

STR 85	CON 80	SIZ 85	INT 55
POW 65	DEX 55	APP 45	EDU 35
HP 16	DB +1D6	Build 2	Move 8

Sanity: 45

Attacks: 1
Brawl (Boxing) 50% (25/10), damage 1D3+1D4.
Switchblade 50% (25/10), damage 1D4+1D6.
Tommy gun 40% (20/8), damage 1D10+2.
Dodge 30% (15/6)

Skills: Drive 50%, Listen 40%, Own Language (French), Intimidate 50%.

Other Languages: English 60%.

THE EXCHANGE

It's possible that the investigators decide to take matters into their own hands and raid Sauvageot's surgery themselves. If they do so they will not find the kidnap victim – they are being held by the docks in a secret location. Such an attempt will cause Sauvageot to cut off one of the victim's fingers, or maybe an ear, and send it to the investigators with another warning about trying anything stupid. Their hands are tied – and there'll be blood on them if they don't comply with the Frenchman's demands.

As the thug said, the exchange takes place on London Bridge at midnight. Sauvageot posts a thug at each end to keep a look out for the investigators, and two cars on standby on the south side. The beat police in the area have already been bought and paid for by Sauvageot, and are under instruction to give the bridge a wide berth until at least 1 am. Sauvageot himself is not present, but his right-hand man – a hulking Frenchman named Claude – is on hand to make sure things go smoothly.

Once the investigators draw near to the centre of the bridge, Claude will shout:

"That is close enough, English. One of you bring the madman to us, and we will send your friend back with you."

The investigators may insist on a halfway-point trade, which can be negotiated, though it's made harder because one of them has to push Puncheon along in a wheelchair.

Of course, there are many ways the investigators could try to take down the thugs or do some kind of double-cross, and it's up to the Keeper to work out the repercussions. For example, one of the investigators may pose as Puncheon in the wheelchair, ready to surprise the thugs when he draws near. They might try to get the police involved, although Sauvageot will be wise to this quickly, as he has several policemen on his payroll. Or the investigators may use stealth to sneak into position ready for a gunfight. Maybe they genuinely can't think of a way to spring Puncheon from the asylum, and are forced to go to the bridge empty-handed.

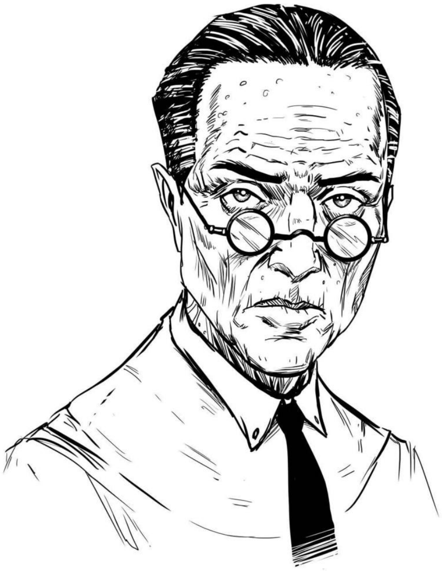
Whatever happens, either the investigators will end up with Puncheon, or they will still need to rescue him from the clutches of Sauvageot (see **The Surgeon's Lair**, overleaf). There may be casualties along the way, and possible interrogation scenes with Sauvageot's thugs; the investigators may even end up wanted men for their role in a fracas on London Bridge. The various outcomes are largely left to the Keeper. However, should Puncheon die during this scene, consult the What if the Assassin Succeeds section, earlier, for how to handle it.

• THE SURGEON'S LAIR •

Berwick Street, Soho (Central London)

Dr Lucien Sauvageot was once a fully qualified surgeon, educated in Edinburgh and working in Paris. He was struck off the medical register after a series of botched operations that led him to become dubbed 'the Butcher of Marais'. Upon further investigation, the gendarmerie discovered the remains of several women in the basement of Sauvageot's home, and realised that the surgeon had a penchant for mutilation and murder.

Sauvageot fled the country and used his old British contacts to set up an illegal practice in London, where he quickly made himself invaluable to the city's crime lords as a 'patch-up man'. Before long, he had a gang of his own, although he does not trifle in such petty concerns as theft and protection rackets. No; his is the art of the flesh, and the tapestries he weaves will one day be recognised as masterpieces…



Dr Lucien Sauvageot

First Impressions: Hooked Gallic nose, thick-lensed spectacles, slicked-back hair.

Secrets & Goals: To flay Puncheon; to complete his own 'masterpiece' wrought in flesh.

Playing Sauvageot: Act like an over the top, pantomime villain. Taunt and mock your foes, act ruthlessly when pressed.

Dr Lucien Sauvageot

Age 62, Deranged Surgeon.

STR 55	CON 55	SIZ 55	INT 85
POW 80	DEX 65	APP 70	EDU 98
HP 11	DB 0	Build 0	Move 5
Sanity: 45			

Attacks: 1

Brawl 35% (17/7), damage 1D3.

Scalpel 35% (17/7), damage 1D4.

Dodge 32% (16/6)

Skills: First Aid 70%, Law 70%, Library Use 68%, Listen 35%, Medicine 77%, Own Language (French), Science (Biology) 83%, Psychology 50%.

Other Languages: English 80%, Latin 45%

MEAN STREETS

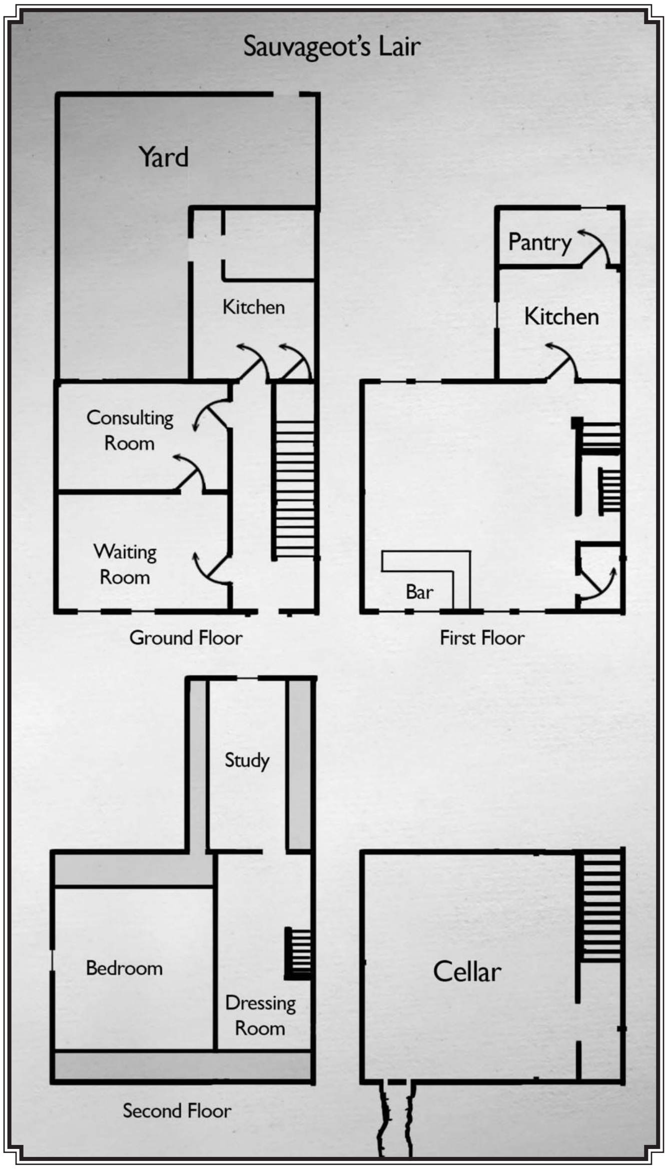
Sauvageot works from a cramped, three-storey townhouse crammed between two blocks of crumbling flats on Soho's Berwick Street. It is almost a throwback to the Victorian era's rookeries and drug dens, and even in the Roaring Twenties is a pit of vice and crime. Unwary visitors to this district will undoubtedly attract the attentions of immigrant gangs, prostitutes and, of course, Sauvageot's spies. See pgs. 97, 106 and 110 of ***An Investigator's Guide to London*** for more about Soho's seedier side.

If the investigators have no police escort (or if that escort is insufficient for the task at hand), and are not well-prepared with disguises or weapons, then for every half hour they spend on foot in the Soho area, roll once on the following table to see what kind of unwanted attention they attract.

D10 Roll	Unwanted Attention
1	A group of 1D6 drunkards stagger from a nearby pub and begin to accost the investigators. They shout and slur in a colourful mix of pidgin English, French and German, and if they're not given a handful of coins for their next bevy (or threatened) they'll quickly turn violent.
2	The investigators should make Spot Hidden rolls to realise that they're being followed. Three men are tailing them, and if they don't take immediate action two more men step from a shadowy alleyway ahead. These are not, fortunately, Sauvageot's men, but rather a group of Russian immigrants who charge a toll of 5s per investigator to leave their street unharmed.
3	The investigators are forced to pass a group of gaudily dressed street girls, who proposition them in a most unladylike fashion. Even female investigators are not exempt from their advances. It is embarrassing and draws plenty of attention, but not dangerous – unless of course the investigators do anything rash and attract the girls' pimps to the scene.
4	The investigators are forced to pass a group of gaudily dressed street girls, who proposition them in a most unladylike fashion. Even female investigators are not exempt from their advances. It is embarrassing and draws plenty of attention, but not dangerous – unless of course the investigators do anything rash and attract the girls' pimps to the scene.
5	A Hard Spot Hidden roll reveals that the investigators are being followed through the winding streets. It's just one man, but it is one of Sauvageot's spies; if he gets away, Sauvageot will be ready for them.
6	As result 5, except the spy leads the investigators towards D4 of Sauvageot's armed thugs, who are lying in wait down a dark alleyway.

THE DOCTOR IS IN

Sauvageot's lair appears to be an unassuming townhouse, but it is heavily guarded. One of his armed thugs walks up and down Berwick Street, always on the lookout for strangers to the area. The rear of the property faces onto a narrow back alley, with a high wall leading into a large, flagstoned yard – this is a safer way for the investigators to enter, but there is still a chance they will alert one of the thugs in the house if they make too much noise upon entering.



The Keeper may well run this scene as a running battle rather than a stealthy operation, especially if the investigators have brought Inspector Lennox's police with them. In this instance, assume that Sauvageot has decided to accelerate his plans and flay the unfortunate Willard Puncheon, in the hope that he can escape with the skin intact and collect his substantial reward from Delgado. While the police and investigators battle his thugs upstairs, Sauvageot is down in his basement surgery with Puncheon. If the investigators successfully enter the premises through stealth, then they eventually chance upon Sauvageot in the act (see **The Flaying**, below).

THE HOUSE

The ground floor of the house contains a hallway, with stairs leading up to the first floor, a dirty waiting room for patients, a small, windowless consulting room, and a small kitchen that also doubles as the scrub-up area. The kitchen leads outside into the back yard, and also contains a door leading to the cellar. There are no patients in the building during the raid, as Sauvageot has closed the surgery while he deals with Puncheon. Four of Sauvageot's thugs (one of whom will be Claude unless he was dispatched earlier – see pg. 109 for his stats) occupy the ground floor. Invariably they will be listening to the wireless and playing cards in the waiting room, making coffee in the kitchen (amongst the bloody rags, surgical gloves and sterilised knives), or using the outhouse in the backyard. The Keeper should entertain whatever plans the investigators come up with for dealing with the thugs.

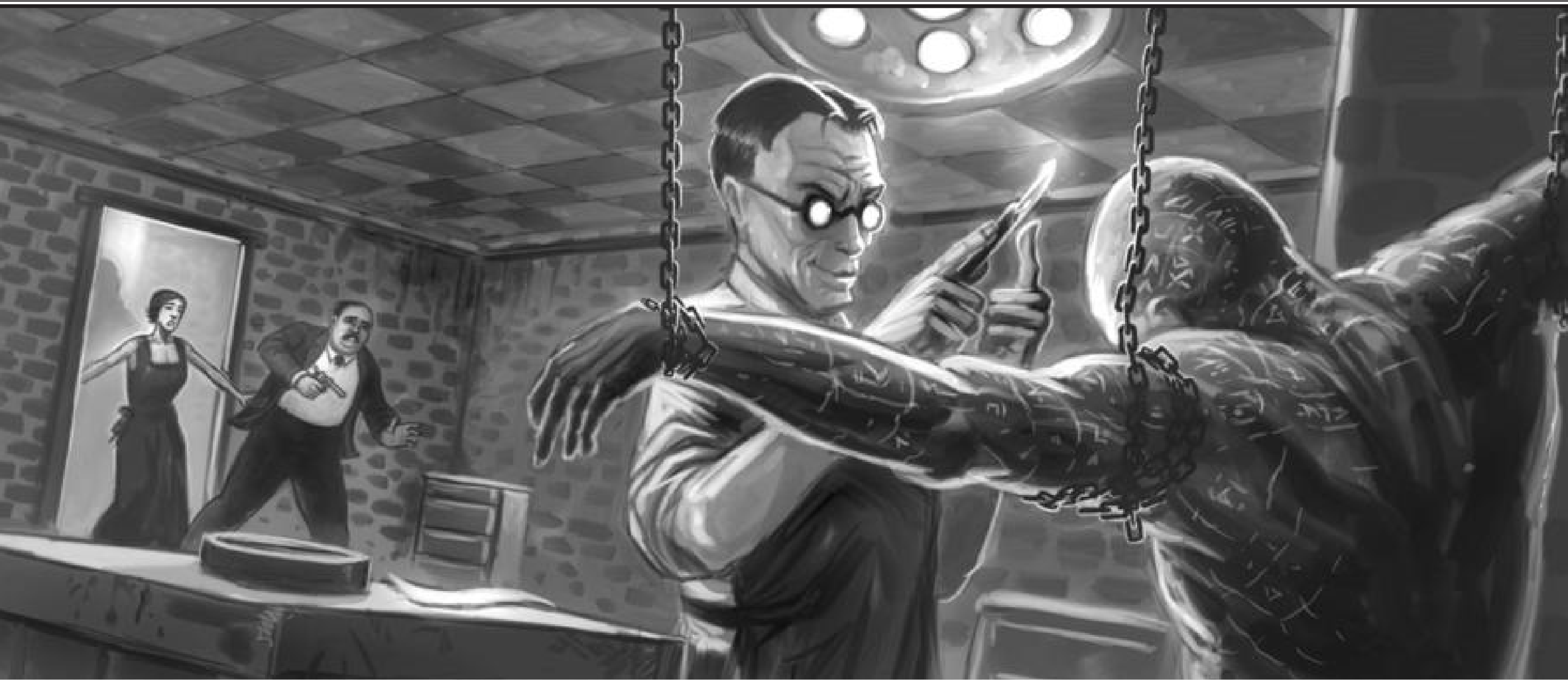
The first floor is where Sauvageot lives and holds his gangland meetings. Although not terribly big, the furnishings are opulent, in the French baroque style, lending the rooms the appearance of cluttered set dressing. Most of the storey is taken up with a large sitting room, containing plush sofas, an ornate dining table and chairs, and a small but well-stocked bar containing fine wines, brandies and French liquors. Beyond the central room is a bathroom, another small kitchen, and pantry. Only Claude is allowed on the first floor, and he makes periodic checks of the rooms before returning downstairs.

The upper floor is built into the attic, and contains Sauvageot's bedroom, dressing room and small study. The study contains many books on anatomy and surgery, as well as many works of French classical literature. There are no journals or letters to hand, but there is a large safe in the corner of the room, and a .22 short automatic pistol in the desk drawer.

Finally, the investigators will have to make their way down to the cellar. Once the thugs' radio is switched off, they will realise why it was on: to mask out the muffled screams from downstairs. The cellar door is locked, but can be forced with a Strength roll, or picked. A set of stone stairs lead down to large flag-stoned basement, where Sauvageot carries out his heinous work…

THE FLAYING

The Keeper should arrange matters so that the investigators arrive on the scene as Sauvageot is about to make the first incision into Puncheon's flesh. Poor Willard is chained



upright from the ceiling in a crucifixion position, incision lines drawn all over his body and a gag loosely covering his mouth. Sauvageot circles him, scalpel in hand. A bloodied apron covers his suit, large rubber gloves protect his hands, and he wears a pair of thick-lensed spectacles over his hooked nose that give him a bird-like appearance. He moves deliberately, almost gracefully, as the strains of Debussy's *Danse Profane* blares from a gramophone in the corner.

If the investigators burst into the room, the noise may have alerted Sauvageot (make a Listen roll on his behalf). Otherwise, he is absorbed in the music and his grisly work. How the investigators confront Sauvageot is up to them, but if given half a chance the Frenchman will duck behind Puncheon and hold a scalpel to his throat.

"Not so fast! I have not come this far to be stopped by the likes of you. Think about it – if I slit this madman's throat right now, then all your work is for nothing. As it was explained to me, the words will simply appear elsewhere, inflicting some other poor wretch with the curse. Not that I believe in curses, mind you – but my employer certainly does, and I'm guessing that you do too, eh?"

Sauvageot is serious – he will kill Puncheon out of spite if nothing else. He may also try to bargain with the investigators, especially if they have proven at any point that their morals are grey:

"Look, we are on the same side, you and I. Yes, yes, I know how this appears, but it is the only way! Can't you see? My employer has told me of this curse, and you think that you do good by trying to oppose him. But believe me, he is the only man alive with the power to end it, and to avert the darkest of days.

This poor madman, he is a price we must pay, non? The scrolls, they may only be preserved by flaying this man alive. And he must remain alive until every inch of his precious hide is removed, or the scrolls will be destroyed, and this god… this 'Nabu'… that you so fear, shall arise. Trust me, my friends, there is no other way. If you oppose me, you only rush to your doom."

The investigators may well be tempted by Sauvageot's words. The Frenchman does not believe in the curse for a moment, but as far as he knows, Delgado plans to use the scrolls to avert a "great evil"; it's all nonsense of course, and Delgado's intentions are anything but altruistic, but neither Sauvageot nor the investigators know that for sure.

If the investigators side against Sauvageot, he will make one last bid for freedom. He will order an investigator (or a thug, if any survived) to lower Puncheon from the ceiling via the nearby pulley system while he keeps the scalpel at the man's throat. He will then back away towards a small door, which leads to a secret tunnel – this was how Sauvageot had intended to escape with the flayed skin.

THE TUNNEL

A fairly recent excavation, the tunnel slopes downwards for some twenty feet until it joins with a main sewer. There, it is a short journey south-east until a manhole is reached that opens out into St Anne's churchyard. There are other points to exit once the sewer has been reached, but Sauvageot has chosen the churchyard specifically as a concealed location, and has had the manhole cover loosened in preparation. Of course, dragging a naked lunatic through a sewer and trying to get him up a ladder is incredibly difficult, and Sauvageot is no spring chicken. If he has none of his thugs left to help him, he will eventually give up Puncheon and run for it, leaving the investigators to decide whether to pursue him or not.

DEFEATING SAUVAGEOT

Sauvageot can be stopped by killing or capturing him, or by convincing him that there's no way out for him. The investigators should try to stop the Frenchman from killing Puncheon at all costs, although it's possible that they may have become convinced during the course of the scenario that Willard's death might be a preferred outcome. Whatever happens, there is no way that Sauvageot will reveal the name of Delgado – if he does, he is dead. Intimidation or even torture is useless against the Frenchman, who is both a serial killer and sadomasochist. Ultimately, if he is taken alive the only thing to be done with him is to hand him over to the police, and hope that they can make him talk.

SEARCHING THE HOUSE

Once the surgeon is defeated, it may or may not be appropriate to make a thorough search of the house. If the police are present, then Inspector Lennox will certainly order the search himself, and will probably send the investigators home unless they have persuaded him that they are to be counted on as allies.

If the investigators do manage to conduct a search, they will perhaps be frustrated to discover that there are no journals, business letters or other evidence to lead them directly to Sauvageot's mysterious employer. They will, however, find £100 in cash stashed around the house, should they be inclined to take this blood money. The real treasure, however, is found in the safe, which can be cracked with two consecutive Hard Lockpicking rolls and a Listen roll. Within is a large, leather-bound ledger, containing lists of names, each with several rows of figures next to them. This is a list of clients, but it is a vast one – some 130 names in all are scrawled into the book, some with only a few payments denoted next to them, some with dozens. The Keeper should note that Delgado's name is not listed, but the name of one of his cronies is – a certain 'Mr. O. Mortimer of Charing X' – this is Odie Mortimer, a rather dim-witted follower of Delgado who stupidly used his own name when dealing with Sauvageot's men. Mortimer plays a minor role in Chapter 4. Picking Mortimer out amongst the list is highly unlikely, as the investigators will never have heard of him before. However, if they study the list extensively they may recall the name when they meet him later.

The safe also contains a rather macabre item, which has no direct bearing on the campaign, but is an interesting tome nonetheless — Sauvageot's journal.

Both of these artefacts are best handed over to Inspector Lennox, although the investigators may well want to study them further. Any additional consequences of their stated actions are left to the Keeper.

• CONCLUDING THE CHAPTER •

The ideal outcome for this scenario, for the investigators to stand the best chance of stopping Delgado later, is that Puncheon be saved and locked up securely, and Sauvageot defeated. This is a tall order, with many complicating factors; the investigators may well have broken the law many times during the course of the scenario, and may have attracted the scrutiny of the police under the sharp-eyed Lennox.

Additionally, defeating Sauvageot will undoubtedly draw the attentions of Delgado – the more the arch-villain learns of the investigators, the harder he will try to stop them.

Depending on the investigators' actions, one or more NPCs may have met a sticky end in this scenario. The Keeper will need to iron out any wrinkles caused by the untimely demise of, say, Theodore Rayburn-Price later.

It can be assumed that, unless Puncheon's survival is kept secret, further attempts will be made to kill or capture him, by the Children of Tranquillity and Delgado respectively. The investigators must be absolutely certain that they can trust Puncheon's guardians, or perhaps even take responsibility for him themselves. Inspector Lennox is a strong ally to make in this matter – providing the investigators did not stray too far from the path of law and order.

The Keeper is encouraged to muddy the waters of the investigation as much as possible, presenting Delgado's intentions and even the actions of the Children in a sympathetic light. Investigators flying straight and true may

Sauvageot's "Great Work"

Sauvageot was clearly insane, and long held that belief that his more elaborate murders were part of his physiological experiments, his "great work" as he puts it. The investigators find in the safe a journal, in which are detailed scores of accounts of the various murders and grotesque surgeries carried out by Sauvageot over the last 25 years. It is written in French, with many bizarre anatomical drawings. At the end of the incomplete journal, the investigator learns that Sauvageot has other victims, kept alive in an abandoned dockyard warehouse on the Isle of Dogs. Having been left alone for a while, and in untold conditions, it may already be too late for them…

Sauvageot's Great Work. *Study 4 days, with a successful Other Language: French roll. Medicine +3, Science (Biology) +3, SAN loss 1D4.*

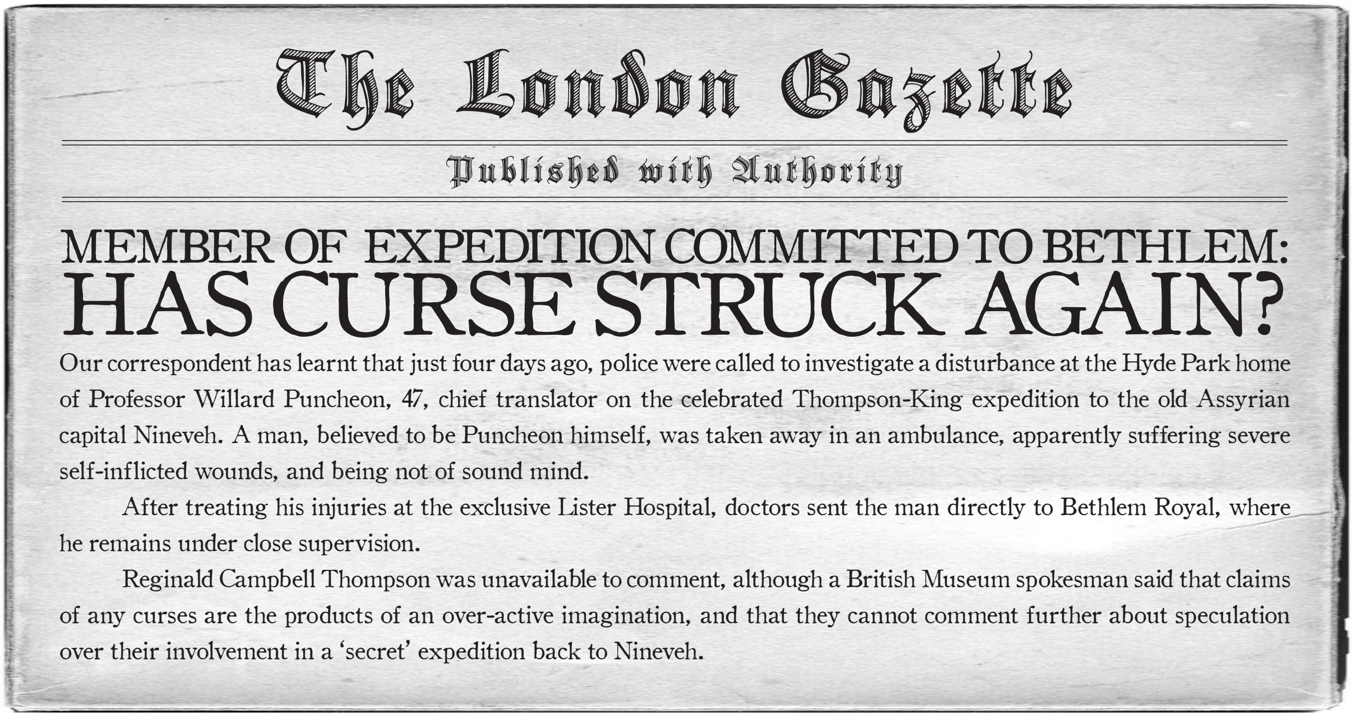
eschew any involvement with these parties, although others may have become convinced that one or both parties is acting in the best interests of the world at large. Choosing a side in this battle is dangerous indeed, and the repercussions will be far-reaching.

Regardless of what happens to Puncheon, not long after the end of this chapter, the translator (assuming he survives) makes another breakthrough with his work and delivers **Handout 18: Translation of the Scrolls** to the investigators. This might not mean much yet, but it will in Chapter 7…

Rewards and Penalties

Willard Puncheon survives, and remains in the safe care of Bethlem.	+1D8 SAN
The dastardly surgeon Sauvageot is brought to justice or killed at the investigators' hands.	+1D6 SAN
The investigators work with the authorities to thwart Sauvageot.	+D3 SAN
Willard Puncheon is killed.	-1D3 SAN
Doctor Laurence, Rayburn-Price, Longton or Leicester is killed during the hostage negotiations.	-1D6 SAN
The investigators assist Sauvageot, or even help with the flaying of Puncheon	-1D6 SAN
The investigators get themselves arrested or imprisoned for a serious crime (such as the murder of Puncheon), and are unable to prove their innocence.	-1D8 SAN

Handout 16: Cutting from the *London Gazette*



The London Gazette

Published with Authority

MEMBER OF EXPEDITION COMMITTED TO BETHLEM:

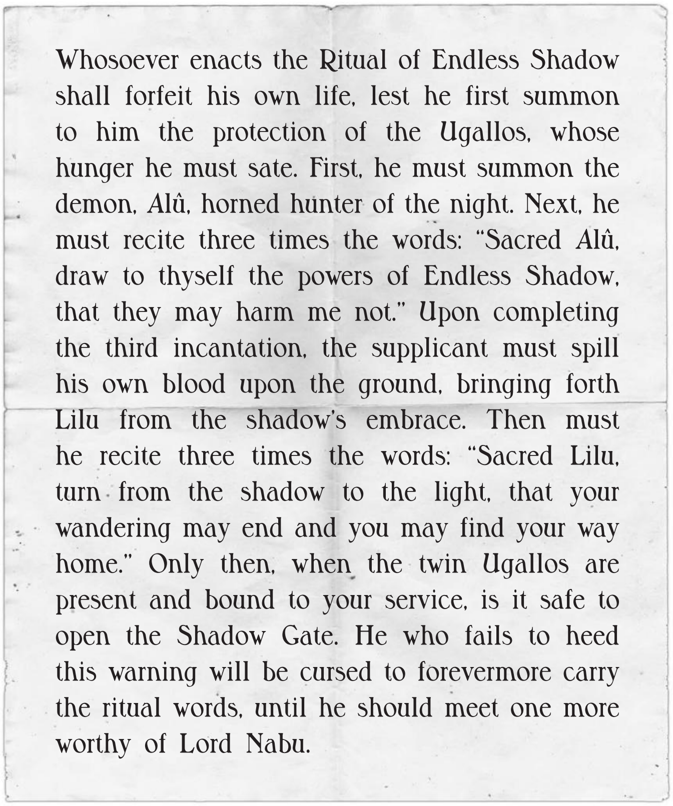
HAS CURSE STRUCK AGAIN?

Our correspondent has learnt that just four days ago, police were called to investigate a disturbance at the Hyde Park home of Professor Willard Puncheon, 47, chief translator on the celebrated Thompson-King expedition to the old Assyrian capital Nineveh. A man, believed to be Puncheon himself, was taken away in an ambulance, apparently suffering severe self-inflicted wounds, and being not of sound mind.

After treating his injuries at the exclusive Lister Hospital, doctors sent the man directly to Bethlem Royal, where he remains under close supervision.

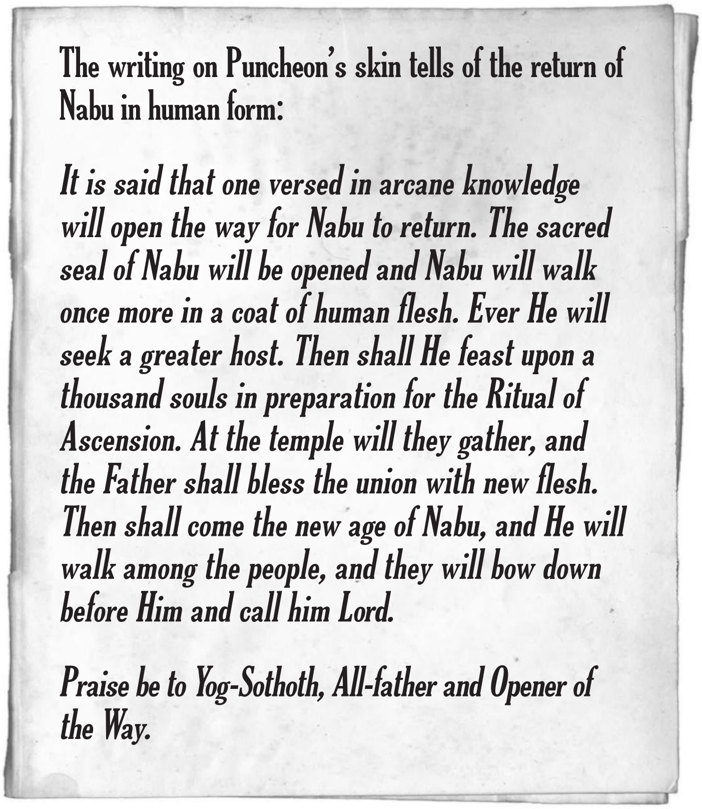
Reginald Campbell Thompson was unavailable to comment, although a British Museum spokesman said that claims of any curses are the products of an over-active imagination, and that they cannot comment further about speculation over their involvement in a 'secret' expedition back to Nineveh.

Handout 17: The Dire Warning of the Scrolls



Whosoever enacts the Ritual of Endless Shadow shall forfeit his own life, lest he first summon to him the protection of the Ugallos, whose hunger he must sate. First, he must summon the demon, Alû, horned hunter of the night. Next, he must recite three times the words: "Sacred Alû, draw to thyself the powers of Endless Shadow, that they may harm me not." Upon completing the third incantation, the supplicant must spill his own blood upon the ground, bringing forth Lilu from the shadow's embrace. Then must he recite three times the words: "Sacred Lilu, turn from the shadow to the light, that your wandering may end and you may find your way home." Only then, when the twin Ugallos are present and bound to your service, is it safe to open the Shadow Gate. He who fails to heed this warning will be cursed to forevermore carry the ritual words, until he should meet one more worthy of Lord Nabu.

Handout 18: Translation of the Scrolls



The writing on Puncheon's skin tells of the return of Nabu in human form:

It is said that one versed in arcane knowledge will open the way for Nabu to return. The sacred seal of Nabu will be opened and Nabu will walk once more in a coat of human flesh. Ever He will seek a greater host. Then shall He feast upon a thousand souls in preparation for the Ritual of Ascension. At the temple will they gather, and the Father shall bless the union with new flesh. Then shall come the new age of Nabu, and He will walk among the people, and they will bow down before Him and call him Lord.

Praise be to Yog-Sothoth, All-father and Opener of the Way.

CHAPTER FOUR

THE WATCHERS BELOW

Wherein the investigators discover that some mysteries are best left buried.

• INTRODUCTION •

In this chapter, the investigators attend an exclusive occult auction in an attempt to buy one of the artefacts from the Temple of Nabu: the Horn of Alû. Only by acquiring said artefact does the true extent of the occult mysteries facing them become clear.

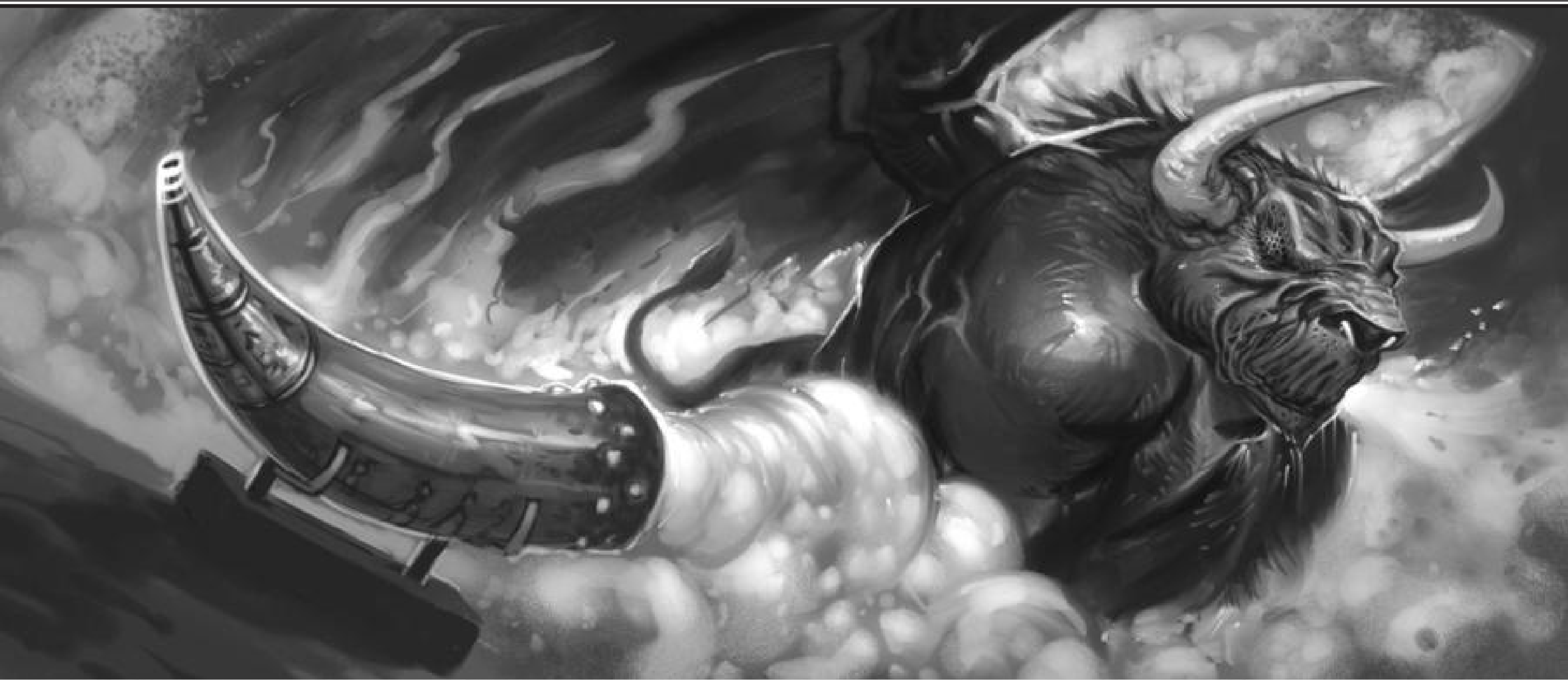
Foes both mundane and supernatural act against the investigators at every turn, and every choice that the players make will have severe repercussions on the rest of the campaign, as friendships are forged and enemies sworn.

The investigators most likely come to this scenario as colleagues or hirelings of Theodore Rayburn-Price. The gentleman scholar feels he is close to understanding the mysteries of the Temple of Nabu that has already cost the lives of several of his friends, and (rightly, as it happens) believes the Horn of Alû is the key to quelling the terrible curse. Rayburn-Price will stop at nothing to acquire the horn; unfortunately for him, he is not the only one.

This chapter naturally falls between *Bedlam* and *Catland*; however, some groups may trigger some or all of the encounters herein earlier or later, depending on how fortunate, resourceful, disreputable or downright unlucky they've been. It contains a fairly even mix of social interaction, ritual knowledge and full-bloodied action, and there are several opportunities for unwary or headstrong investigators to suffer shocks to their Sanity and serious (possibly fatal) injuries to their person…

• THE HORN OF ALÛ •

This bull's horn, set with precious gemstones and intricately carved with pictograms representing the Sumerian underworld, has been immaculately preserved through the centuries, and was found resting upon a golden plinth before the altar of



Avatar of Alû

Demon of the Assyrian underworld; winged bull of Anu; creature of shadow and nightmare.

STR 85 CON 140 SIZ 145 INT 75
POW 110 DEX 55
HP 28 DB +2D6 Build 3 Move8/24 (gliding)

Attack per rounds: 2. It may only use its Trample attack once per round.

Fighting Attacks: The Avatar of Alû savagely gores its victims with its horns, attempting to knock them to floor. It then tramples them to death when they are on the ground.

Fighting 50%, damage 1D10 + 2D6, drains D3 POW per hit.
Trample 70%, damage 2D10 + 2D6 vs. downed foe.
Dodge 27% (13/5)

Armour: 2-point hide and muscle. It regenerates 3 hit points per round unless dead. Mundane weapons and attacks have no effect against the Avatar, although spells, iron blades and enchanted artefacts may damage it as normal.

Skills: Sense Foe 88%.

Spells: Send Dreams.

Special Powers

Creature of Shadow: The Avatar of Alû is a creature of shadow, and is instantly banished back to the horn when exposed to bright sunlight.

Power from Nightmares: The Avatar of Alû draws its power from nightmare. It may only appear if there is a sleeping human within 100 yards of the Horn of Alû. The Avatar conjures hideous nightmares within the sleepers, until its physical form is able to manifest from the Dreamlands. Once it appears, it no longer matters if the sleeping characters wake up or not!

The Avatar fixates on a single foe – this is the character within 100 yards of the horn who currently possesses the artefact, or who has committed the most vile blasphemy against the Temple of Nabu, at the Keeper's discretion. Once summoned, it will use its Sense Foe skill to track its prey to the ends of the earth. It usually moves via galloping upon its great hooves, but once per turn it can make a gliding leap upon its shadowy wings. The Avatar is partially incorporeal, and thus no walls or locked doors will stop it. It is, however, affected by any warding spells, rituals or magical items that would ordinarily affect demons.

Sanity Cost: 1D3/1D20

Nabu. Amongst the many artefacts within the temple, the horn was singularly out of place, being dedicated not to Nabu, but to Alû, a fearful demon of the underworld, and offspring of the gods Anu and Antu.

What no one could have known is that the horn was placed specifically here by Abn-ashtu, founder of the Children of Tranquillity, to empower a demonic Avatar of Alû to stalk the temple, guarding Nabu. As the power of the Assyrians waned over the centuries, the earthly ties between the horn and the underworld slackened, until now. Torn violently from his homeland, and separated from his sacred charge within the temple, the Avatar of Alû has awakened. Though his power is dwindling, the Avatar of Alû draws strength from the nightmares of sleepers, through whom he can occasionally manifest physical form: the twisted shadow-bull, devoid of eyes, ears or mouth, and yet more than equipped to stalk, terrify and murder its prey.

THE POWER OF NIGHTMARES

If the investigators spend the night within close proximity to the Horn of Alû (in the same house, or otherwise within 250 yards), they are plunged into an unnaturally deep sleep and are plagued by nightmares. Roll 1D10 and consult the table opposite for each investigator, reading aloud the result to the player.

Add +1 to the die roll if the horn is in the same room as the sleeper. Add +2 to the roll if the horn is actually in the sleeper's possession.

1D10 Roll	Result
1	You seem trapped in an endless, near-dark labyrinth, with no way out. You feel yourself growing older and weaker as you walk the eternal tunnels. But there is no escape, and no waking up. Lose 0/1 Sanity.
2	A strange, scurrying and scratching noise wakes you – or so you think. You get out of bed to investigate the noise, and put your bare feet onto a floor that writhes beneath them. Looking down you see hundreds – no, thousands – of rats, crawling across the bedroom floor, their unnatural red eyes sparkling at you through the darkness. Then they start to bite. Lose 0/1D3 Sanity.
3	You can't move a muscle; you are completely paralysed, lying prone in the darkness. You can hear something just at the edge of earshot; you see flickers of movement in the shadows around you. Slowly the noises start to sound like the things that you are most afraid of, and the shadows take on the shapes of everything you most desperately try to keep hidden. They are getting closer, and you can't even scream... Lose 0/1D3 Sanity.
4	A hideous, misshapen dwarf appears to wake you, and you suddenly seem unable to move. The dwarf crawls over your prone body, getting close to your face, before reaching into his pocket and revealing a small hammer. Grinning insanely, and saying not a word, the dwarf proceeds to bash out your teeth. Lose 1/1D3 Sanity.
5	You dream of being a soldier in the Great War; of running through trenches and across mud-soaked fields, of killing the enemy with bayonet and knife. Then there is a sudden explosion, and you are badly wounded by shrapnel, and mistaken for dead. You are tipped into a mass grave, with a hundred other corpses of friends and foes alike. Your injuries make it impossible to cry out, or even to move, but you see everything as the mud and earth is piled upon you. You are buried alive with the dead. Lose 1/1D4 Sanity.
6	You wake up suddenly, dripping sweat. Everything looks normal, but you can't shake the feeling that someone is watching you. You head downstairs – if you can't sleep, you may as well make some tea. As you enter the kitchen, you realise there's someone already there. With horror, you see that it's you, drinking a cup of tea... Both of you suddenly race for the kitchen knives. Your doppelganger gets there first, and plunges the knife into your heart, while you both scream. You wake up suddenly, dripping sweat. Everything looks normal... Lose 1/1D4+1 Sanity.
7	You are woken abruptly by a loud noise. Leaping out of bed, you race to the door and throw it open, only to be greeted by a hideous, malformed creature with pale skin and a ravening maw. You slam the door shut and look around the room – there are more doors than there were before. Lots more, all around the room; and behind each one, something growls, or scratches or pounds on the wood, wanting to be let in. Lose 1/1D6 Sanity.
8	The dreamer seems cursed to experience one nightmare after another, each time believing he has finally woken up to safety in his bed, but each time being plunged into a fresh delusion. Choose any three of entries 2, 3, 4, 6 or 7 from this table, and read them concurrently. The dreamer loses 1D3/1D6+1 Sanity.
9	You stir, looking around the bedroom in a half-awake state. The night silence is shattered as the door is kicked in, and a dozen tan-skinned, half-naked soldiers of a bygone age march in. They drag you bodily from your bed, and carry you from the room, whereupon you find yourself atop a vast temple in a far-off land. The soldiers hold you down, and a large crowd bays for blood. A priest of Nabu steps forth, carrying a huge bronze sword, with which he begins to dismember you: first one leg, then the other; then the arms; finally, he goes for the head... Lose 1D3/1D8 Sanity.
10	If the sleeper has a particular phobia, or has experienced some past trauma in a previous adventure, then the Keeper is encouraged to describe the most extreme instance of that event imaginable. For example, if the sleeper is an arachnophobe, then he is visited by a demonic spider – an avatar of Atlach-Nacha perhaps – that impregnates him with a million eggs. As they hatch, they spew forth from his nose and mouth, choking his screams, and his body physically convulses. Lose 1D3/1D10 Sanity.
11	You find yourself locked in a dark chamber. With growing horror, you realise that you are in a stone tomb. By flickering candlelight, you see cuneiform runes etched on the walls, and desiccated bodies standing all around you. The bodies suddenly jerk and creak into blasphemous life, grasping you and holding you down. It is all too real; you can smell their foetid breath and feel their sharp fingernails on your flesh. You look up just in time to see the shadows before you coalescing into the form of a monstrous bull, which charges forward and gores you with its massive horns. As your own entrails drop to your feet, you can only scream impotently. Lose 1D4/1D12 Sanity.
12	Your frenetic nightmare climaxes in the appearance of a dreadful, winged black bull, with no eyes, mouth or nose; and yet it seems to see, hear and sniff you out perfectly well. It grows from the shadows of the room, taking shape as an amorphous black monster. You realise with horror that you are no longer asleep, but in a waking nightmare. The Avatar of Alû appears before you – if you can keep hold of your sanity long enough, you may just be able to flee... Lose 1D4/1D20 Sanity.

• RUNNING THIS CHAPTER •

This chapter forms the midway point in the campaign, as it resolves some plot threads and sets up several new ones. In this adventure, the investigators are introduced to the murky underworld of London's occult circles, and finally cross swords with the shadowy figure who has lurked in the background during their exploits to date: Aloysius Delgado.

Additionally, this adventure sees Theodore Rayburn-Price, the investigators' benevolent patron from the very start of the campaign, come to a sticky end. Finally, the investigators must identify and confront the mysterious Children of Tranquillity. This ancient order has followed the temple and its artefacts halfway across the world, and will stop at nothing to reunite the casket that contains the very essence of Nabu with the other artefacts, in order to save the world from their former patron deity. However, they are strangers in a strange land, and their power is on the wane; as such, they view everyone as a potential enemy, and their actions often appear malicious to the casual observer.

These events combined should ramp up the paranoia of the party for the remainder of the campaign, as the investigators realise that they are on their own, with enemies on all sides. Added to that the arrival of a very nasty spectral entity, the Avatar of Alû, and you have all the elements you need to keep the party on its toes.

It is recommended that, unless the investigators come to this adventure having made some unexpected decisions and allegiances already, the events are played out roughly in the order presented. Some events – notably the trip to Bethlem and the visit to Delgado's house at Cheyne Walk – can be moved around as appropriate, or even left out altogether if required.

By the close of *Ancient Echoes* the investigators should, ideally, be aware of the following things:

- That the Children of Tranquillity are using the London Underground to get around.
- That the Children of Tranquillity are breaking into the British Museum's vaults from beneath.
- That Aloysius Delgado is the other party interested in the artefacts.

INVOLVING THE INVESTIGATORS

The Horn of Alû was one of the artefacts that went missing in transit from Nineveh, and found its way onto the black market. In a short space of time, it has fallen into several hands as the Avatar of Alû has reaped a bloody toll on the men it views as thieves. The final owner was killed after listing the horn with Sotheby's auction house, and his heirs decided to go ahead with the auction, not wishing any part of the item that they believe to be cursed.

The investigators most likely come to this adventure having been tipped off about the auction of the horn by Theodore Rayburn-Price. The auction is by invitation only, but as a noted collector of esoterica, Rayburn-Price can arrange for one or more investigators (of good social standing) to be placed on the guest list if they agree to purchase the item on his behalf (he will never attend such an auction himself, as the safety of his collection depends on his anonymity). If they are of independent means, and are trying to solve the mystery of the temple themselves, the investigators may wish to buy the horn for themselves. However, in this instance Rayburn-Price will recommend them to Sotheby's if they at least agree to let him study the artefact as soon as they've purchased it.

The investigators may prefer to 'go it alone' – if so, they should be able to learn of the auction through their own occult contacts, and go to whatever lengths are required to get themselves on the invitation list. Of course, a crafty Keeper will make sure that these contacts are also acquaintances of Rayburn-Price, bringing the potential patron (or rival) into the equation early on. There is the slight possibility that the investigators have already gone 'off the rails' so to speak, and are working with Delgado to secure the horn. If that is the case, the Keeper may wish to invert some of the scenes in this adventure accordingly, so that Rayburn-Price is portrayed as a villain, while actually being one of the few men who could genuinely help the investigators.

Keeper's Note: The 'owners' of the horn – the inheritors of a deceased occultist's estate – are not detailed in this adventure. Discovering their identities through the stringent discretionary records of Sotheby's is virtually impossible, unless perhaps one of the investigators is a titled peer of some standing. If the players insist on trying, this could form an interesting side-plot for the Keeper to run with, as the family who are auctioning off the occult collection must be incredibly wealthy, and will almost certainly have criminal connections.

• THREATS •

ALOYSIUS DELGADO

This is the first chapter in which Delgado steps out of the shadows and into the light, although the investigators might not realise that he is the villain of the piece. He makes an overt play to acquire the Horn of Alû, via both his middlemen at the auction and in person to the investigators.

THE CHILDREN OF TRANQUILLITY

During this adventure, the Children of Tranquillity should be an ever-present threat. Though they have neither the funds nor the influence of Delgado, they are fanatical in their beliefs, and skilled in the arts of stealth and assassination. In this adventure, the Children are directed by Ashur Raman, one of the cult's sorcerers tasked with imprisoning Nabu in the temple should he ever escape.

Raman is not the most powerful priest in the cult, but he is the first to realise what is happening in London, and thus is setting plans in motion whilst he awaits the coming of his fellows. His profile and spells are provided on pg. 16, should the Keeper wish to introduce him at an earlier point in the scenario.

There are several points in the adventure when the Children of Tranquillity could strike at the investigators – after the auction; in the investigators' homes or hotel; at Rayburn-Price's house; or when they are leaving the Wentworth Club. It is up to the Keeper (using the investigators' actions as his guide) whether the Children are always hostile, or seek to talk to or even kidnap the investigators. Their sole mission in every instance is to secure the Horn of Alû, or learn its whereabouts.

It is important to note that, as described in the **Going Underground** section, the Children of Tranquillity use the London Underground to make their escape. Sometimes they simply flee into the tunnels and use their knowledge of deep-cut maintenance shafts and so on to seemingly disappear; other times, they time their attacks to coincide with the train schedule – they have operatives posing as tube drivers. By boarding a train and signalling for the driver to slow down at the appropriate point, they are able to leap from the carriage unnoticed and make their escape.

• THE AUCTION •

Sotheby's, New Bond Street (Central London)

Sotheby's – the fourth oldest auction-house in the world – has been located at its exclusive premises on New Bond Street since 1917. Its international reputation rivals that of Christie's in New York. Above the entrance to Sotheby's is mounted a statue of Sekhmet, dating from around 1320 B.C. This basalt bust is the oldest outdoor statue in London (older even than Cleopatra's Needle) – it was sold at auction in 1835, but never collected.

ARRIVAL AT SOTHEBY'S

The auction is being held after hours, in a secondary auction room upstairs at Sotheby's. All participating bidders are to present their invitation (see **Handout 19: Invitation to the Auction,** pg. 146) on the door between 6.30pm and 7.30 pm. Viewing of the various lots for sale ends at 7.45, and the auction proper begins at 8pm sharp.

Security at the venue is tight. The viewing room has only two exits: one leading to the stairs and the exit, and one leading to the auction room itself. There are no windows, and there are eight security guards standing around the room, plus another on the main doors as guests are admitted.

There are no more than around thirty attendees, although some of these people are servants (such as valets or lady's maids) or bodyguards. The Keeper is encouraged to have a couple of mysterious figures at the auction, who are completely unapproachable due to their personal security. The potential bidders who spend the most time looking at the Horn of Alû are detailed in **Interested Parties**, below. Assuming the investigators arrived early, there is ample time to observe their potential rivals, and strike up conversations to try to gauge the competition.

INTERESTED PARTIES

What follows is a brief description of the various bidders at the auction, along with their affiliations, budgets, and priority items (for the Keeper's eyes only – see the rules below for the importance of this information). Their full statistics can be found at the end of this adventure, if required.

Odie Mortimer

Mortimer is an upper-class twit, a disgraced former member of the Wentworth Club and feckless 'valet' of the manipulative Aloysius Delgado. He fully believes that Delgado can use the power of the Horn of Alû to grant longevity and mystical powers to all within his occult circle; not that his dull imagination really lets him dream of what that could entail. Mortimer doesn't have a huge amount of disposable cash, being an inveterate dandy and gambler.

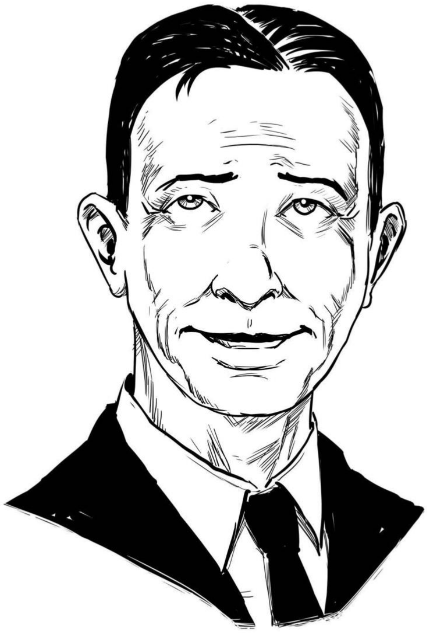
He will, however, attempt to use his Credit Rating just once to extend Delgado's budget by £100. Sadly, he's also an open book (hence his poor luck at gambling). He suffers a penalty die to all Psychology and Spot Hidden rolls he is required to make during the auction.

Budget: £1200
Credit Rating: 67%
Priority Item: The Horn of Alû

First Impressions: Posh and somewhat dim, but impeccably turned out.

Secrets & Goals: To do whatever Delgado wishes, to gain eternal life, and to get back into the Wentworth Club.

Playing Mortimer: Talk too much about things nobody else understands — including you, really.



Odie Mortimer

Age 47, Upper class twit and servant of Aloysius Delgado.

STR 60	CON 50	SIZ 55	INT 70
POW 50	DEX 65	APP 70	EDU 90
HP 11	DB 0	Build 0	Move 8
Sanity: 50	Magic Points: 10		

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 32% (16/13)

Skills: Credit Rating 67%, Drive 60%, Gambling 30%, Law 25%, Library Use 30%, Occult 30%, Scandalous Gossip 50%, Spot Hidden 35%.

Other Languages: Latin 34%.

Spells: Candle Communication.

Archibald Judge

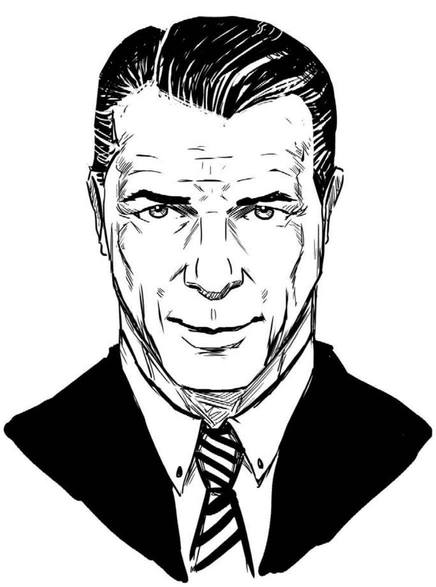
The only genuinely private collector bidding for the horn, Judge is a forty-something, debonair playboy. When he's not taking his private airplane or Rolls Royce for a spin of an evening, he can be found studying tomes of occult power for his own, inscrutable ends. Judge is a member of the Golden Dawn, and has their financial backing to acquire such items from the auction as he sees fit. He has a large budget, but is not specifically looking for the Horn of Alû – in fact, he only realised its significance at the pre-auction viewing.

Budget: £1600
Credit Rating: 89%
Priority Item: None

First Impressions: Tall, slender and very suave. Only the slightest flecks of grey in his perfectly manicured hair suggest he is in his forties.

Personal Details: Judge is a debonair playboy, a member of the Esoteric Order of the Golden Dawn and a collector of occult curios.

Playing Judge: Act inscrutably, keep your motivations to yourself and turn any conversation about you onto others.



Archibald Judge

Age 46, Occult Collector.

STR 70 CON 60 SIZ 60 INT 80
POW 60 DEX 80 APP 85 EDU 90
HP 12 DB +1D3 Build 1 Move 8
Sanity: 65

Attacks: 1
Brawl 25% (12/5), damage 2D3.
Dodge 40% (20/8)

Skills: Credit Rating 89%, Drive 60%, Gambling 70%, Law 35%, Library Use 35%, Occult 55%, Pilot (Aircraft) 60%, Pilot (Boat) 60%, Spot Hidden 35%.

Other Languages: French 49%.

Sir Hardin Bailey

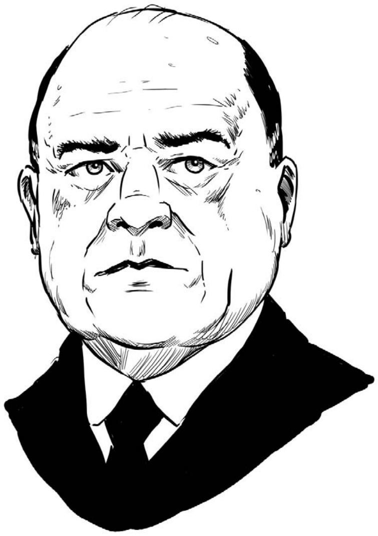
Bailey has no personal interest in esoterica whatsoever, but he is a well-respected solicitor, who has been hired by Ashur Raman of the Children of Tranquillity to bid on the horn. There is no way that the Assyrian priesthood could gain a foothold in such an exclusive establishment, so instead they have been forced to hire a representative. Bailey is distinguished, hard-faced, and tight-lipped. He represents cold-hearted killers and poor defenceless old ladies in court with absolute professional integrity, and will give nothing away regarding his clients if he can help it.

Budget: £1000
Credit Rating: 82%
Priority Item: The Horn of Alû

First Impressions: Well turned out with a dignified air. Fills out his suit rather too much. He's hard faced and tight lipped.

Personal Details: Acting under instruction from Ashur Raman.

Playing Sir Hardin: Be the soul of discretion. You can't possibly comment on that. Or that.



Sir Hardin Bailey

Age 50, Respected Solicitor and Soul of Discretion.

STR 55 CON 50 SIZ 75 INT 90
POW 80 DEX 65 APP 65 EDU 98
HP: 12 DB: +1D4 Build: 1 Move: 5
Sanity: 80

Attacks: 1
Brawl 25% (12/5), damage 1D3+1D4.
Dodge 32% (16/6)

Skills: Credit Rating 82%, Fast Talk 60%, History 50%, Law 88%, Library Use 72%, Persuade 60%, Psychology 40%, Spot Hidden 40%

Other Languages: Latin 60%.

Audrey Leicester

A clumsy, bookish young woman, lacking airs and graces. She is an amateur sleuth, who also works as a cataloguer at the British Museum. She has come to see if the Horn of Alû really is the one that went missing from the Nineveh collection; if so, she plans to either buy it or, failing that, alert the authorities as to who did. Audrey is a fascinating character for the Keeper to play – she can be a recurring character, snooping into the business of the investigators; a damsel in distress, having gotten on the wrong side of Delgado or the Children of Tranquillity; or a useful ally from the museum. The investigators may well have had dealings with her before, and their actions then will inform how she considers them now.

Stats for Audrey Leicester can be found on pg. 75.

Budget: £575
Credit Rating: 56%
Priority Item: The Horn of Alû

Mafalda Violette

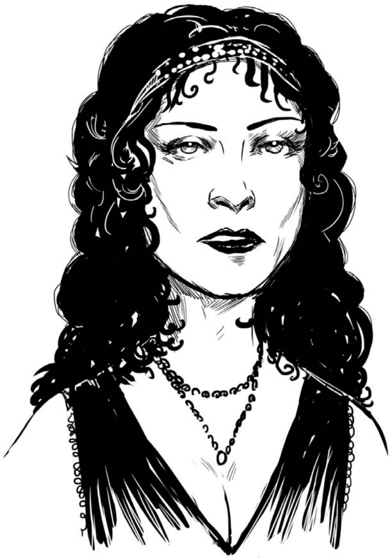
A tall, sophisticated socialite, Mafalda is of Corsican descent, and has an air of untouchable refinement about her. She is interested in various lots to increase her knowledge of black magic, and has her own money to spend, but she is really in attendance to ensure Mortimer secures the horn for her lover, Aloysius Delgado. She is not beyond pushing the price of the horn up to freeze out potential investigators, and will therefore observe other bidders carefully during the auction, performing a 'drop' action near the end, as described on pg. 130. In addition, she may add up to £100 of her own budget to that of Mortimer in order to secure the horn.

Budget: £750
Credit Rating: 75%
Priority Item: *Dictionairre Infernal*

First Impressions: Tall and beautiful, with olive skin and long, flowing black hair. Dresses in the finest haute couture.

Secrets & Goals: To impress Delgado, to increase her own occult power.

Playing Mafalda: Ooze charm and sexuality if you think the other person has something to offer you; if not, drop the act in an instant.



Mafalda Violette

Age 38, Sophisticated socialite, cruel heiress and lover of Aloysius Delgado.

STR 40	CON 45	SIZ 50	INT 85
POW 80	DEX 65	APP 80	EDU 90
HP 9	DB 0	Build 0	Move 8
Sanity: 66	Magic Points 16		

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 32% (16/6)

Skills: Credit Rating 75%, Law 55%, Occult 45%, Own Language (French), Persuade 69%, Psychology 60%, Spot Hidden 60%.

Other Languages: English 77%, Italian 40%, Latin 50%.

Spells: Candle Communication, Evil Eye.

Edwin Elphinstone

Another of Delgado's associates is also present, Edwin Elphinstone, although he is really only here out of a sense of curiosity — he trusts that Delgado's men will 'acquire' the Horn of Alû, by whatever means necessary. He will not take an active part in the auction, which may prove intriguing in its own right for an observant investigator.

Running the Auction

The following rules provide Keepers with a guide to running real-time auctions in *Call of Cthulhu*. In game terms, an auction can be imagined as being very similar to a duel, using Credit Rating and bluffing in place of weapons.

To run an auction, the Keeper should first make a note of how much disposable income each bidder has, and how much they are willing to spend on any particular item. The Keeper should also note the Credit Rating, Persuade and Psychology ratings of each participant.

Setting a Budget

The Keeper sets the budget for an auction on behalf of all the NPCs. The Investigators must declare their own budgets. A budget covers every lot at an auction – it is the maximum amount of disposable income that a character can spend, in total, over the course of the auction. This figure is usually based on a character's Credit Rating, and predetermined income and assets.

Regular Lots

Any character wishing to bid on more than one lot at auction must nominate an amount that they are willing to spend on a single lot. This figure is worked out by dividing the budget by the number of lots the character intends to bid on.

If a character loses an auction, they may recalculate this figure based on the remaining budget and the number of remaining lots.

Priority Lots

Each NPC and each participating investigator must specify a single priority lot from those on the auction list. This is an auction lot that they are willing to acquire at any cost. When the priority lot appears, the character is no longer restricted by their single lot budget.

Extending Credit

There may come a point near the end of the bidding when one or more parties has exhausted their budget, and seeks to extend their credit. They may do this by passing a Hard Credit Rating roll, which covers them for the next bid. Subsequent bids requires an Extreme Credit Rating check. Investigators who extend their credit in this manner and win an item, but who subsequently find that they are unable to find the funds, suffer a -1D6 penalty to their Credit Rating.

The Auction Sequence

To run an auction, the Keeper takes on the role of the auctioneer (if he has a gavel, now's the time to bring it out of the props box), and must also make rolls on behalf of the bidding NPCs. For each lot up for sale, the auction overall follows a strict sequence:

1. **Determine Opening Bid:** The opening bid starts the auction, and launches the first Auction Round.
2. **Auction Rounds:** Each Auction Round follows its own sub-sequence, as detailed below.
3. **Determine Winner:** The last man standing, with the highest bid, wins the lot!

Determine Opening Bid

The opening bid is necessary to start an auction, but the first person to bid betrays their weakness – they are showing the other bidders that they are eager to win the item.

The Keeper, as auctioneer, announces a starting price for the item, which is somewhere near the item's guide price. Every participant then makes a POW roll to resist being the first to bid. If anyone fails, they instantly bid and match the amount requested by the auctioneer. If more than one person fails, the character with the lowest POW out of those participants bids first.

If everyone passes the POW roll, the auctioneer drops the opening bid amount by up to 20% of the item's guide price. Another round of POW rolls is called for, this time with a -10 penalty on the roll. This sequence continues until someone cracks – the POW penalty is increased by -10 for each round that no-one bids.

Finally, the character who makes the opening bid shows their hand early. They incur a -5 penalty on all Persuade and Psychology rolls they are required to make for the remainder of the auction.

Note that in the unlikely event that everyone passes their POW checks every round, the auctioneer will withdraw the item from sale when it reaches an opening value of less than 20% of its guide price. In this instance, any participating character that has the item listed as a priority lot must bid – if there is more than one such character, the one with the lowest POW automatically bids first (dice off if there are several qualifying characters).

Auction Rounds

After the opening bid is placed, the auction round proper begins. Every participant, in order of descending DEX, gets a turn to bid, or abstain from the round.

A character who abstains can, at the end of the round, nominate a single other character who has placed a bid, and observe them carefully with a Regular Psychology roll, or a Hard Spot Hidden roll. If passed, the Keeper is required to give that character some indication of how close the bidder is to reaching his or her budget limit. Something along the lines of 'they looked nervous about that last bid', or 'they seem cool as a cucumber'.

Alternatively, a character who abstains can attempt to bluff their confidence. By passing a Regular Psychology roll or a Hard Credit Rating roll, they can give the appearance of cool no matter how they are feeling. This causes any character who tries to observe them to suffer a further -20 penalty on their Psychology or Spot Hidden rolls. A character who has tested to extend their credit may not attempt to bluff.

If everyone abstains in a round, then the auctioneer will begin the Determine Winner sequence, below. Assuming someone bids, the round ends and a new round begins.

Determine Winner

In a round where every bidder abstains from placing a bid, the auctioneer begins the sequence to sell the item. This takes the form of three quick-fire auction rounds, which the Keeper begins by announcing "Going once"; "Going twice", and "For the third and last time…"

These rounds are run just like a normal auction round, except the Keeper must insist that each player announces his actions immediately. Any pause before declaring 'bid', 'bluff', 'observe', or 'extend credit' results in that investigator doing nothing. If, by the end of "For the third and last time…" everyone has abstained, then the gavel is brought down, and the Keeper announces the item sold to the current highest bidder.

Optional Rules

Leading the Bidding

If a particularly valuable item isn't selling well (i.e. the price isn't rising very quickly), then a virgin bid may suddenly be made from an unexpected quarter. This is actually a false bidder, placed in the audience by the auction house to bump the value of high-ticket items. The auction house will not resort to this underhand tactic often, and usually only if an item is barely meeting its guide price, or perhaps has a reserve on it that it is failing to reach.

A leading bid will always be the first bid in a round, taking everyone by surprise. This tactic offers the Keeper a nice side-plot, as the investigators later rush to discover the identity of the previously unnoticed bidder.

The Drop

If an investigator observes that a rival is close to their budget limit, then they can give the signal to another investigator to make a false bid, pushing the price up higher, putting 'the drop' on their rival. This is a risky business, as the price could end up beyond their own budget, or the second investigator could inadvertently buy the lot and have effectively bid against his colleague.

This tactic is effectively the same as leading the bidding, except that there is no restriction on when the bid can be made – the second investigator simply joins the auction round as a new bidder. Note that, as communication is severely restricted during bidding, this tactic should be agreed on before entering the auction room – this probably means that the investigators enter separately, and sit far apart.

THE FATE OF THE ARTEFACT

There are only two outcomes of any real consequence from the auction sequence: either the investigators win the horn, or they do not. In any case, once a winner is determined, all other interested parties immediately make a play to secure the horn for themselves.

Sir Hardin Bailey, Mafalda Violette and Audrey Leicester each have their own motives for wanting the artefact, and their own way of going about it. Bailey will simply make an offer to buy it from the winner, or – if he can't afford to – at least tries to arrange a meeting between the winner and his client. Mafalda does likewise, but if she is unsuccessful she also has the winner followed by Delgado's thugs until such time as the artefact can be secured. Audrey, on the other hand, tries to persuade the winner that the horn belongs in a museum, and appeals to their sense of justice. If she is unsuccessful, she informs the police that Sotheby's is selling items of unknown provenance – if she's not silenced first!

The immediate concern for the winner and the auctioneer is what happens to the horn in the short term. The usual solution would be for unclaimed lots to be stored in the auction house's secure vault, and collected in the morning upon payment. However, the buyer that has the requisite funds (Hardin and Mafalda have a case of cash; Audrey does not) can take the artefact away with them. Anyone taking the horn away with them without adequate protection may well find themselves attacked in the night by either Delgado's thugs or the Children of Tranquillity (see pg. pg. 11 and 17 respectively for statistics).

A worse outcome is if the investigators buy the horn themselves, and keep it overnight without any adequate occult protection. In this instance they are subjected to one of two possibilities: either a rival breaks into the investigators' lodgings and attempts to steal the artefact, or the nightmare scenario presented in **Murder on the Heath** is played out (pg. 132).

In the latter instance, the Keeper will need to do a little work to shuffle various events to get things back on track. Needless to say, one of the investigators will almost certainly die, and the others will doubtless go to Rayburn-Price or Delgado in desperation before they meet the same fate.

Other Lots

The Keeper may put together a selection of other occult items from the auction catalogue. These lots will be available to bid on both before and after the Horn of Alû, and investigators may well wish to stick around and bid for these items. While the Keeper is encouraged to create whatever items he sees fit for his campaign, a few suggestions are listed below.

Dashwood's Mirror
Reputedly used as a scrying tool by the notorious Victorian magician, Aldous Dashwood, this is a large, tarnished silver mirror, cast in a baroque style. Legend has it that the last time Dashwood used the scrying mirror, he was sucked into another dimension, body, soul and all, and remains trapped within its reflective surface. Dashwood is indeed stuck within this mirror, by means of a Soul Trap. No one has yet managed to release him. The owner of the mirror becomes haunted by Dashwood, who uses his limited power to behave as a poltergeist.

Guide Price: £80-100.

Dictionairre Infernal
An uncommon first edition of the infamous book by Jacques Collin. In the original French, this tome lists and describes the major devils of Hell, and is invaluable in black rituals of binding or summoning.

Dictionairre Infernal. *Study 2 weeks, French. Occult +5, SAN loss 1.*

Guide Price: £20-30.

The Cipher of Parmes
Once belonging to a high priest of Thoth, this curious onyx scarab is inscribed with Egyptian hieroglyphics and strange, unknown symbols. Believed to date from 2000 B.C., it was discovered in 1887 in the Valley of Kings, alongside a casket of empty scarab carapaces. The casket has since been lost, and without it, the purpose of this curio remains a mystery.

Guide Price: £10-15.

What the investigators do, and how they respond to the offers of their rivals should they win the auction, really is up to the players. All the Keeper has to do is work out how (and if) the investigators survive the night…

ADVICE FOR KEEPERS

Presuming the investigators don't turn down the offer of patronage from Rayburn-Price, or get themselves into trouble with the other bidders before or during the auction, it's favourable if they end up with the artefact one way or another. They could win it legitimately and refuse to give it up (in which case they will make a host of enemies or courters), persuade another winner like Audrey to give it to them, steal it from another bidder, or even steal it from Sotheby's vault! This last option is so difficult and daring, that it almost begs for a side-adventure of its own. In any case, the horn should be in the hands of the investigators' patron either the same night, or the following night. As noted earlier, that patron could easily be Delgado rather than Rayburn-Price. However, Delgado is integral to the events of Chapter 6, and so perhaps he hands the horn to his associate, Mafalda Violette, who will meet the sticky end in his stead!

• MURDER ON THE HEATH •

Theodore Rayburn-Price has followed the fate of the various artefacts from the Temple of Nabu with interest — and growing dismay — since the death of his dear friend Lord Bateman. Entrusted with Bateman's secret, and responsible for the investigators' own involvement in the case, he feels responsible for what he sees as a growing curse that plagues all who come into contact with the artefacts. In fact, his collection of newspaper clippings, suspiciously acquired police reports and copious notes may well be enough to convince even the most sceptical investigator of the existence of 'the Curse of Nineveh'.

Any investigator with more than a passing interest in ancient Egypt or Sumer will notice a variety of dusty old artefacts and sculptures adorning Theodore's home, and a treasure trove of books on the subject in his library. However, as keen as Theodore is to be sidetracked by a fellow enthusiast, he will want to get down to the serious business of studying the Horn of Alû as soon as possible.

When the horn is handed over to Theodore, read aloud the following:

"Many tragedies have befallen the victims of the curse thus far," he says, his eyes lighting up as he scans the intricate carvings on the bull's horn. "This, I believe, may be the answer to finally quelling the unrest caused by the tomb's upheaval. If all the artefacts recovered from the tomb of Nabu, the horn is singular in that it is not dedicated to or corrupted by that ancient deity. It is instead dedicated to the god, Anu, and his demonic servant Alû, the great bull of the underworld. Alû is an evil spirit, but was oftentimes used by his lord as a watcher or guardian, shepherding wayward souls to the underworld. I believe that this relic is either the cause of the metaphysical disturbances, or the cure. It will need study, most urgently, if you will permit me."

The investigators may well have procured the horn for Theodore, in which case he takes it from them, settles his account and begins his studies immediately. If they purchased the horn for themselves, or have already seen first hand the terrible power it contains, they will need to agree terms with Theodore for its study. Whether they are invited, or whether they insist, the investigators will be welcome to stay the night. They may feel the need to protect Theodore, or he may wish them to help him in his study, or stand guard in case of any disturbances – he may well, with good reason, fear the attentions of thieves.

Theodore will want to put the horn in a locked cabinet in a small room off his library, with a variety of other artefacts. It is fairly secure, although any investigator of a criminal persuasion will see that the locks are easy to pick. If the investigators bought the horn for themselves, one of them may insist on keeping it on his person during the night.

Theodore knows – or at least thinks he knows – a few Sumerian charms of protection, which he will invoke before leaving the horn alone. He believes these folk-prayers will calm the evil that resides in the artefact, at least for the night. He is dead wrong.

THEODORE RAYBURN-PRICE'S HOUSE

Vale of Health, Hampstead (North London)

Hampstead Heath is one of North London's largest green spaces, and on a weekend anywhere from 50-100,000 visitors walk its 616 acres of park, path and woodland, or enjoy swimming in its reservoirs and ponds (see ***An Investigator's Guide to London***, pg. 147, for more on Hampstead).

Theodore Rayburn-Price's small manor house is a three-storey, red-brick Victorian affair on the fringe of the Vale of Health, on the north-west side of the Heath. Surrounded by birch trees and covered in clinging ivy, it is the perfect retreat for a reclusive old eccentric.

The house isn't equipped for luxury; the study and library are the most well-appointed rooms, and it's clear that Theodore spends more nights asleep in his library chair by the small fire-grate than in his own bed. The guest rooms are sparse but functional – more due to the diligent attentions of his lone servant than anything else. He employs a single maid-of-all-work and gardener, who struggle to look after the place, as their master isn't disposed to seeing to the various structural problems and general upkeep of the property.

At the rear of the house is a large iron-work conservatory, which is used more as an indoor greenhouse for Theodore's exotic blooms. Through the large glass doors at the end of the conservatory, one can step directly onto the Heath, just a hundred yards from the expansive Kenwood Forest and small, picturesque lake.

The Stuff of Nightmares

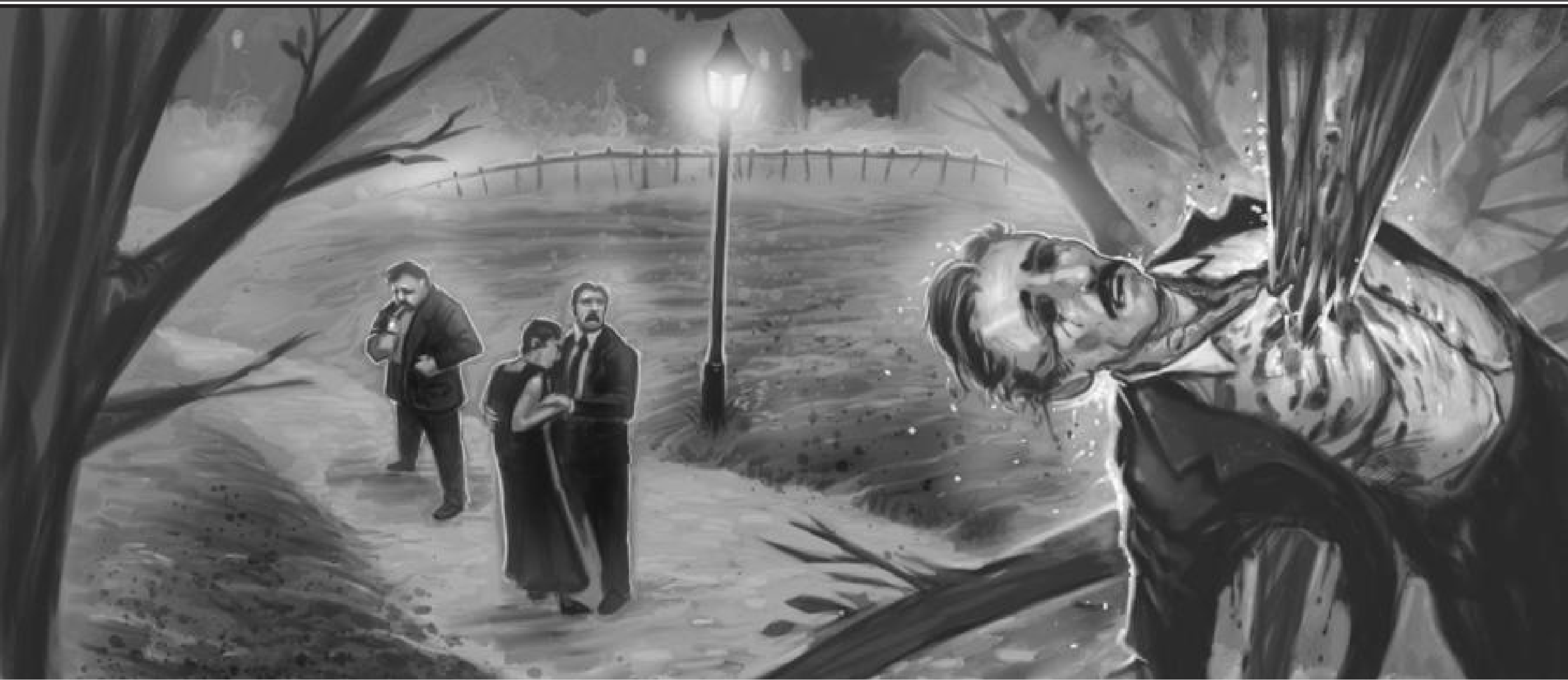
When night falls on the house, the investigators enter a deep sleep. Any investigator that has tried to stay awake and on watch struggles to keep their eyes open. An hour after most of the household has gone to sleep, investigators on watch must pass a POW roll to stay awake. If they succeed, they feel groggy and exhausted, and any perception tests incur a penalty die. An hour later, they must pass a Hard POW roll to remain awake. If they succeed this time, they incur a penalty die to all tests, physical and perception, but they are able to stay awake when the Avatar of Alû strikes (see below).

Everyone who falls asleep is 'dead to the world', figuratively speaking, and only the most extreme noise or shock will wake them. Each investigator begins to have terrible nightmares – so severe that they may cause Sanity loss. See pg. 123 for suggestions as to their nightmares. Once the total SAN loss across all of the sleeping characters reaches 5 – or if one of the characters triggers event 12 on the table below – the Avatar of Alû manifests in the physical world, its target wakes, and the hunt is on (see pg. 122 for the Avatar of Alû's stats)!

The events described hereafter assume that Theodore is the owner of the horn. Even if one of the investigators is the legal owner, then the avatar still goes after Theodore unless the horn is physically in the possession of someone else. Woe betide any investigator who cuddles up next to the cursed artefact this night…

A Grisly Murder

It is possible that none of the investigators will see Rayburn-Price's final moments, although they may take Hard POW rolls to see if they wake up when the commotion begins.



The Avatar of Alû manifests in Price's library, where he is asleep in his chair in his customary fashion. He wakes up just as the bull-demon bears down on him, and flees the house, screaming into the night. The demon moves about via shadow, springing out from the most unexpected angles and feeding off the terror that its appearance causes. Theodore, utterly mad with fear, half-runs and is half-pushed through the glass doors of his conservatory, and flees across the Heath.

A thick, unnatural fog has fallen during the night, masking even the bright moonlight. All sound is muffled, and visibility is exceptionally poor (about 6 yards, if the investigators manage to pursue Theodore).

From the fog comes a blood-curdling scream. By the time anyone catches up with Theodore Rayburn-Price, he is hanging from a birch tree on the fringe of the Kenwood, impaled upon a jagged branch, with both of his eyes poked out and his blood dripping to the hard ground. Anyone seeing the corpse takes 0/1D3 Sanity loss. A successful Science (Biology) or Medicine roll from a practising medical professional determines that Theodore likely took his own eyes out rather than look at his attacker…

FURTHER INVESTIGATION

That someone else would have heard the victim's screams is almost certain; private, exclusive homes bound the Vale of Health. Indeed, Theodore's nearest neighbour, although hidden from view by the tree-line, is less than 500 yards away. However, given the ungodly hour and the thick fog, it is unlikely that anyone will discover the body particularly quickly, unless the investigators themselves raise the alarm. That being the case, the investigators may be well-advised to explore the manor house and secure the horn before the police show up.

The key to Theodore's cabinet and ante-room is on the body (which requires a Climb roll to reach, with a bonus die if the climber is given a 'boost'). Otherwise, the lock to the main door may be picked (a Lockpick roll with a penalty die) or forced (with a Hard STR). The display cabinet is a simpler matter to get past (another Lockpick roll, or break the glass with no roll). Remember, the more mess the investigators make, the more evidence they leave behind for the police to discover. There are other trinkets in the display cabinet, and stacked on the shelves in the cramped ante-room – a successful Occult roll identifies a Sumerian charm, its carvings largely worn away and cracked, but the tiny carved figures upon it not unlike those on the horn. Wearing or carrying it gives the investigator a bonus die to any POW rolls triggered by Sumerian or Assyrian demons, gods or spells.

The notebooks, police reports and newspaper clippings revealed by Theodore earlier are in an unlocked draw in the desk in the library. The Keeper may use these to reveal any details he wishes about the previous three adventures that the investigators may have missed – in particular, there is news story about further strange events at the British Museum, printed only the previous day, which may be of particular interest (**Handout 20: Cutting from the *West London Observer*,** pg. 146). The notebooks also contain Theodore's theories and various occult ritual scribblings. Finally, a Spot Hidden roll reveals a small leather card-holder on the desk, amidst the clutter. Inside are Theodore's calling cards, all bearing his name and the address of his club: the Wentworth Club, which the investigators are likely members of too.

The investigators may wish to search the library for other helpful tomes. A successful Library Use roll and an hour's search finally turns up three slim volumes of Assyrian lore and religion. There are copious notes made in the margins in Theodore's hand. When the investigators have more time, if they compare the notebooks, the horn and these volumes, they may be able to formulate a temporary protection ritual that will prevent the Avatar of Alû from manifesting, if only for one night. This requires a successful Occult roll, at least 8 hours' study, and comes at a cost of 1 Sanity point and D3 magic points.

Keeper's Note: The Keeper may feel free to insert some Mythos tomes into the library; anything revealing the mysteries of Yog-Sothoth or Nyarlathotep will be particularly appropriate (the former may even come in handy by the end of the campaign).

The master bedroom is sparse, but in a locked drawer of Theodore's side-cabinet is a current diary. 30 minutes of study will discover two mentions of Aloysius Delgado (see **Handout 21: Theodore Rayburn-Price's Diary**, pg. 146).

SUGGESTIONS FOR THE KEEPER

If the Keeper is of a mind to ramp up the tension even further, then the involvement of one or more other groups may well prove an interesting twist. Perhaps one of Delgado's thugs breaks into the house during the night, and himself sees the monster as it hurtles out onto the Heath. His frenzied screams could wake the investigators; will he be caught, or will he keep hold of his senses long enough to find and steal the horn?

Likewise, as the investigators search the Heath for clues, they may have an encounter with the Children of Tranquillity, who strike from the fog like phantoms. Do they attack the investigators and try to steal the horn, or do they instead offer the investigators a grim warning, inviting them to turn the Horn of Alû over to them or risk more deaths?

Any of these options is appropriate for the inventive Keeper who likes to offer his players more choices; but bear in mind each offers avenues of investigation that can extend this adventure, and take it in new and unexpected directions.

THE FUNERAL DINNER OF • THEODORE RAYBURN-PRICE •

Echoing the start of the campaign, the investigators are likely to attend the funeral dinner of their dear friend at the Wentworth Club. As at Lord Brightman's funeral dinner, the club is packed with over a hundred members socialising and sharing their memories of Theodore. Less of a sombre affair than an excuse to crack open the wine and brandy to toast their departed friend. As at Lord Brightman's funeral dinner, so too does Gregory Bluffstone stand up and toast Theodore, who was much loved and well respected at the club. He also invites the investigators to offer their own toasts.

Once dinner and drinks are in full swing, the investigators' attention should be drawn to a nearby table, that of Aloysius Delgado, who is hosting a number of guests of his own — including Mafalda Violette and Odie Mortimer — whose raucous behaviour is drawing disapproving looks from across the room.

If the investigators haven't yet met Delgado, or do not suspect just how rotten he is, then this is the perfect opportunity for them to be introduced, as he joins their table claiming to be a good friend of "poor Theodore", and extending a heartfelt offer of aid. Another potential 'in' for the players is the introduction of Odie Mortimer, who they will recognise from the auction. Though he has little of interest to talk about, he can be pumped for information – especially if the investigators are able to ply him with drink or beat him at cards. He'll say anything to avoid further debt – including selling out juicy details about Delgado.

If the investigators have not engaged in open hostilities with Delgado, he will try to persuade them to sell him the Horn of Alû. He will give them a card and ask them to think it over, extending them an invitation to meet with him.

"Poor Theodore; he never truly understood the power of the artefacts, and his lack of skill in the occult arts and lack of imagination, has proved his undoing. You have seen the power of Alû first-hand – I trust you do not wish to experience it again, no? Come to my house tomorrow night at 7. I will show you what I can do, and I will make the artefact safe."

AN OFFER OF ASSISTANCE

The investigators may meet a genuine ally at the club, one who they may have met in an earlier chapter – Patrick Longton. Longton has little or no time for Delgado, who he sees as a cad and a popinjay. If the investigators can get him on side, he will invite them to the museum to take a look at the restoration of the Temple of Nabu. If he knows that the investigators have the Horn of Alû, he will ask them to bring it to him.

"I understand that you acquired the relic through fair and honest means, but it belongs in a museum. Theodore and I never quite saw eye-to-eye on that matter, but I'm sure he'd want it to return to the collection, rather than fall into the wrong hands and be lost forever. Perhaps, if you are suitably impressed by what you see at the museum, I can persuade you to sell the relic back to us? At least give me the opportunity to convince you."

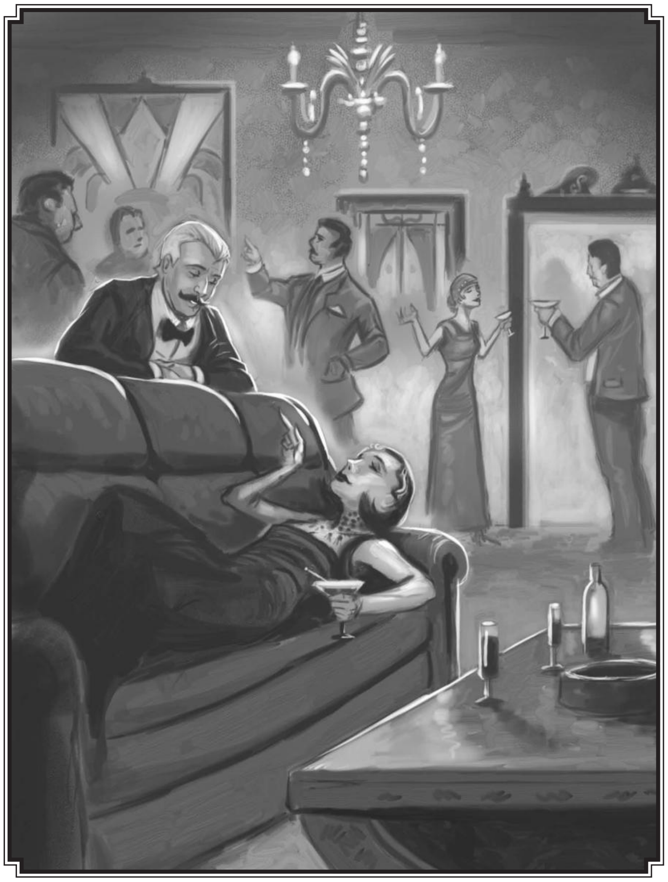
If Longton met an unfortunate end in an earlier chapter, then perhaps Audrey Leicester or Walter Meems approach them instead.

• AN OCCULT SOIRÉE •

Belgrave Square, Belgravia (Central London)

Delgado's Georgian townhouse, extensively converted in the fashionable art deco style, is a stark contrast to Rayburn-Price's crumbling manor. Opulent furnishings, expensive crystal chandeliers, polished statues and indoor water features all give the appearance of stepping off a leafy London street into another world. This is how the wealthy and powerful live. (While the investigators are unlikely to have the opportunity to wander off on their own, a map and description of Delgado's house, after a fashion, can be found on pg. 188.)

Well-dressed men in black tie drink champagne and smoke cigars, while beautiful, dark-eyed women drape themselves over plush sofas and chaises. A small army of servants ensure that no one's glass ever runs dry, and not a crumb falls on the spotless marble floors.



Among the guests, the investigators will once again recognise Odie Mortimer and Mafalda Violette. The Keeper may wish to have a neutral party present, such as Archibald Judge. Delgado hopes to persuade Judge – and by proxy his considerable fortune – to join his circle. Judge remains unconvinced, and will speak candidly to the investigators if they seem sincere enough.

After the small-talk and mingling, and after observing some rather inappropriate behaviour from the 'bohemian' guests, Delgado invites the investigators to his office to talk business. They are accompanied by Mafalda, and a bodyguard named William – a brute of a man. The office is beautifully furnished; the bookshelves are lined with leather-bound books on the subjects of either international law or theosophy; the windows are covered with black velvet drapes, and occult ornaments are dotted around the room. Interestingly, although the office is brightly lit, a single black candle sits on the desk in a small silver holder – this is used by Delgado to contact his lackeys via the Candle Communication spell.

After offering the investigators brandy and cigars, Delgado gets down to business:

"So, now you've seen my operation, and my home, I hope you understand how serious I am. I'm not one to beat around the bush, gentlemen. I am a serious businessman, and a wealthy one at that – I'm not used to being refused. So I'll make you an offer for the Horn of Alû. An offer you can't refuse. I will pay you fifteen-hundred pounds – cash if you like – and offer you a place in my circle. I do neither of these things lightly; if you join forces with me, believe me when I tell you that you will experience power and influence like never before. I trust I don't need to give you much time to think, heh?"

Delgado is serious; if the investigators have gotten this far, then he sees them as a real threat, and is actually impressed. By persuading them to work for him he hopes to use their energy, intellect and abilities to his advantage, before disposing of them as part of his master plan (see **What does Delgado Want?**, on pg. 11).

If the investigators seek more information of Delgado's circle, he tells them that he and Mafalda are experienced practitioners of the left-hand path, and have between them amassed half a century of esoteric lore. He claims he is capable of resisting death, of making beautiful women fall in love with him, of amassing wealth, charm and power… and all this could be theirs! He explains his plan: to gather the artefacts from the expedition to Nineveh, and use his unique understanding of Sumerian magic to make himself and his acolytes immortal. He is certain it can be done, and the time draws near. And he is willing to share this secret with a chosen few. What's more, he is sure that the Curse of Nineveh is responsible for a great many ill occurrences, and even deaths; bringing those artefacts from Nineveh was a terrible mistake. Only he can control the dark forces at work and, once his ritual is complete, he assures the investigators that the power of the artefacts will be drained

Alternative Investigator Actions

As mentioned earlier, it is quite possible that the investigators are already working for Delgado, or agree to do so during the course of this adventure. This can cause various complications, but also offer some interesting new angles.

In this instance, the Keeper is encouraged to increase the power and presence of the Children of Tranquillity, which could result in an open 'mob-style' war between Delgado's underworld heavies and the fanatical zealots. Additionally, serious involvement with Delgado will not only cause friction with the British Museum staff (including Audrey Leicester), but may also draw the attention of the police, who keep a watchful eye on Delgado even though they haven't yet been able to prove any of his illegal activities.

If the investigators have gone too far down the 'left-hand path' for the Keeper's liking, then Audrey provides an opportunity get them back on the straight and narrow. By having her follow the investigators and snoop around Delgado's business, she will inevitably get herself captured by some very disreputable thugs. Surely our intrepid investigators couldn't turn a blind eye to a damsel in distress?

once and for all, and the curse will be lifted (if the investigators are currently under threat of the Avatar of Alû, this may seem like a very good offer).

The investigators don't have to accept straight away, but they would be wise not to affront Delgado in his own home. They could lie to him and accept his offer, with no real intention of joining him. However, he requests that they bring the horn to him the very next morning, giving them little time to think of a strategy.

Needless to say, handing over the Horn of Alû to Delgado is a monumentally bad idea, especially if he already has one or more of the other artefacts. Even if his intentions were noble, which they certainly aren't, he is also misguided – see the note on **What does Delgado Want**, on pg. 11.

If the investigators do accept Delgado's offer, he sets them a task: go to the British Museum and recover as many of the artefacts from Nineveh as they can, by whatever means possible. The Elements of Release must be his! Only by completing this task can the investigators prove themselves worthy to join Delgado's circle.

It is left to the Keeper to work out how this encounter ends should the investigators do something more… unexpected. This is a dangerous setting: not only is Delgado a magic-user of reasonable power, but the house is filled with henchmen and fanatical supporters; open violence is not the way to handle this situation.

BAILEY, FINKLE & • WILLOUGHBY •

Sandland Street, Holborn (North London)

This esteemed legal firm is located on Sandland Street, near the heart of London's legal quarter. The three partners of the firm are incredibly busy, and seeing Sir Hardin Bailey in particular without an appointment is incredibly difficult. Any investigator trying to barge his way into the offices will be intercepted and given short shrift by Grimwald, the elderly, spindle-fingered clerk.

TRACKING DOWN BAILEY

If the investigators tracked down the solicitor on their own initiative, they will find him most uncooperative. He prides himself on his discretion, and his wit and intellect rarely allow him to slip up when being questioned or persuaded (see pg. 127 for his profile). He cannot be bribed, nor can he be hired to represent the investigators on the matter of the Horn of Alû, as this would represent a conflict of interests. All he will tell the investigators is that his client is *"a foreign gentleman of peculiar habits; trying to second guess him is something I am neither equipped nor inclined to do."*

It is possible that Bailey will agree to ask his client to meet with the investigators if they wish, although he can't guarantee that his mystery client will accept the offer. Also, if the investigators try to follow Bailey, they will be in for a fruitless time: he goes to court; he visits a completely unrelated client; he reads legal papers both in his office and in the nearby coffee-house; and he spends the evening in his club playing billiards. In truth, he has no contact details for Raman, and relies on the Child of Tranquillity paying him visits at his office, rather than vice versa.

Finally, it hardly needs saying, but Sir Hardin Bailey is a noted legal professional, with a title and money behind him, and is a member of both the Athenaeum (see ***An Investigator's Guide to London***, pg. 95) and the Freemasons (see ***A Keeper's Guide to London***, pg. 44). Making an enemy of him is most unwise for the investigators' future social prospects.

AN INVITATION FROM BAILEY

At any point during this adventure, the Keeper may decide that Raman wants to exhaust all amicable means of acquiring the Horn of Alû before resorting to violence. To this end, either Bailey or one of Raman's Children of Tranquillity may extend the offer of a meeting to once or more investigators.

The meeting will take place with Hardin Bailey, at his office. He will offer the investigators an improved sum of money for the artefact, and will have prepared requisite legal documentation for them to sign, waiving all of their rights to any future claim on the horn, and guaranteeing their silence that the transaction ever took place. In this instance, Bailey may be able to arrange a face-to-face meeting with Raman, but only if he genuinely believes that there is a deal to be struck.

THE CONSTRUCTION OF • THE TEMPLE OF NABU •

British Museum, Museum Street
(**An Investigator's Guide to London**, pg. 147)
Following Thompson's excavations in Nineveh, the British Museum is in the grip of Assyrian fever, which rivals that of the discovery of Tutankhamen's tomb. Building work is almost completed on the west wing, extending the Assyrian Saloon to make room for the museum's new crowning glory: the Temple of Nabu itself.

Shipped from Assyria piece-by-piece, every component block, slab and statue has been catalogued and studied by museum staff, and is now being painstakingly assembled. The foundations in the vaults below have been strengthened to support the weight of the structure, and the first marble slabs have been laid. Work on the project is slow and staggeringly expensive; the museum trust anticipates it to take at least another month before the grand opening.

In the meantime, many of the existing Assyrian treasures have been placed in the vaults (see pg. 73), awaiting the grand reopening of the Assyrian Saloon. And some of those artefacts have not been in such close proximity to a centre of ritual power like the temple for well over a century. That there are disturbance in the vaults of an esoteric kind is hardly surprising…

PATRICK LONGTON

When the investigators arrive at the museum, there is clearly something going on behind the scenes. Security guards, police officers and museum staff dash back and forth, and it's hard to get hold of anyone to answer their queries. Assuming that the investigators have arrived to see Patrick Longton, they are eventually directed to his office. There they find him deep in thought, poring over a dozen photographs of the tablets taken from the Temple of Nabu.

Patrick Longton is delighted that the investigators have come to see him again. He is excited to share with them his work on translating the cuneiform tablets from the tomb; he hopes that they have thought about his offer to sell him the Horn of Alû, as he's sure its carvings hold the key to completing his translation. He's just finished translating the script that was carved above the tomb's doorway; at least partially, as it had long begun to crumble even before Thompson forced his way into the tomb. It reads (he thinks):

"Here is the house of He Who Has Called, wisest of the gods, where He slumbers. His heavenly servants watch over his rest, so that the destiny of men can be assured."

In fact, this is a mistranslation and an investigator that makes a Other Language (Cuneiform) roll will realise what the script actually says is:

"Here is the house of He Who Has Called (Nabu), a once-wise god who fell far from grace. He is guarded for all time by the Children, so that men may know their own destiny, without His tyranny."

If asked about the commotion outside, he lowers his voice and speaks candidly. He tells the investigators that "that terrible business" about the supposed haunting hasn't gone away. In fact, if anything, it's gotten worse. Now museum staff have started to report strange noises and lights all over the museum. Artefacts reputedly move of their own volition, and several ghosts have been seen in the basement vaults. Longton explains:

"Two nights ago, a young girl who volunteers at the museum – Clara Winstanley – was returning some Greek scrolls to the vaults, when something terrible happened. Allegedly, one of the porters, Maurice Gibbons, went to investigate when he heard her scream. However, when other staff members arrived, there was no sign of the girl, and Gibbons was lying on the floor, stammering 'I've seen it!' over and over… except his eyes were gouged out. The doctors said he did it himself. The poor man; all of the strange displays in the museum, and all of the ghost stories… they must have gotten to his mind. He's quite mad. He was committed to Bethlem yesterday, and the police think he's responsible for poor Clara's disappearance, although he won't say anything one way or the other. It's a terrible business. I know I shouldn't be thinking of our work at a time like this, but it's a setback we can ill afford."

If pressed for details about the ghostly disturbances, Longton tells the investigators that bumps, bangs and loud scraping has been heard echoing through the vaults. The statue of Nabu, which has been moved down to the main storage room during the building works, seems to move of its own accord. And four nights ago, one of the Halikarnassos statues fell over in the Mausoleum room, breaking a glass case in the process. Nothing has happened since Gibbons was arrested, making everyone think he was involved from the start.

THE TEMPLE ROOM

Longton will eventually take cooperative or helpful investigators to see the work on the temple room. There they will find dozens of workmen scurrying about, assembling the huge granite and sandstone structure with painstaking precision. Assuming nothing dreadful has happened to her, Audrey Leicester oversees the construction. The investigators learn that all of the existing Assyrian collection is currently in the main storage basement; however, the artefacts from the Thompson expedition — including whichever Elements of Release are currently in the British Museum's possession — are locked away in the high security vault.

If one of the investigators is carrying the Horn of Alû upon entering the temple room, they are suddenly overcome by a feeling of inexplicable dread. If they stand near to the central flagstone, where the casket of Nabu was once set, they will have a vivid memory of their nightmare from the **Murder on the Heath** scene, and must pass a Sanity roll or be compelled to leave the room under some pretence.

Keeper's Note: Audrey, remember, is an amateur sleuth. Although she has no evidence yet, she's certain that Maurice Gibbons is the victim of a cruel crime; and she's sure that Aloysius Delgado is behind it.

The investigators may reel at that information, and wonder how she came by the name, but Audrey is adamant. She just has to prove it. If the investigators are slow on the uptake, and still haven't worked out that Delgado is a rotten egg, then Audrey may be able to show them some photographs of Delgado's supposed butler, Jefferson, engaged in an intimidation racket or handing a large envelope of cash to a policeman. Audrey is tenacious and plucky, but it's clear that she's going to get hurt if she keeps digging up dirt on Delgado.

THE BRITISH MUSEUM STATION

This Underground station was in operation between 1900 and 1933, and was a relatively quiet station in terms of commuter traffic, largely due to the opening of Holborn just 100 yards away overland. The station was reputedly haunted in real life, by the Egyptian pharaoh, Amen-Ra, who would apparently appear and scream so loudly he could be heard at the Goodge Street and Leicester Square stations.

For the purposes of the adventure, this short section of the Central line is the base of operations – and means of escape – for the Children of Tranquillity. 50 yards north of the station platform is a side-tunnel, which opens out into an abandoned deep-cut maintenance tunnel. No-one has been in that section of tunnel for over a decade, but now the Children of Tranquillity have excavated it, creating an underground lair for their secret excavations.

WHAT'S REALLY GOING ON?

There are several elements at play in the museum, and the investigators may not be able to get to the bottom of all of them in this chapter.

Firstly, and most mundanely, the Children of Tranquillity are behind the noises in the vault. For some time now, they have been using an old service tunnel of the London Underground as a base of operations, from which they are trying to excavate into the museum vaults. This may seem like a silly plan, as a straightforward heist would be far simpler; however, the genius of Ashur Raman's plot is that he has several tube drivers in his ranks. He plans to break through into the vaults, load as many artefacts as he can carry onto a tube train, and get as far away as possible. In the early hours of the morning, when no trains are running and the stations are closed, there should be few people, if anyone, to stand in their way.

Secondly, the various forces trapped within the artefacts in the museum are getting restless. Some are managing to materialise weakly as shades; others simply make strange noises, or attract stray cats or swarms of moths into the museum from outside. Nabu himself is dreaming of freedom; though he is still weak, he is prone to occasional bursts of rage, causing sporadic poltergeist activity.

THE CHILDREN OF TRANQUILLITY ATTACK

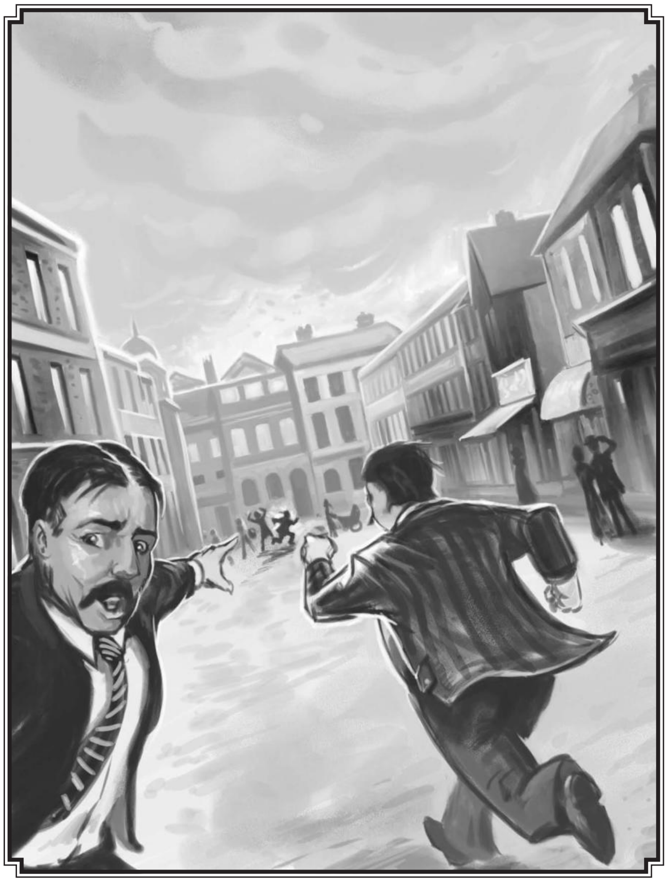
When the investigators leave the British Museum, the Children of Tranquillity will strike. They may have attacked the investigators previously, or have perhaps been biding their time – unless the investigators have somehow befriended the watchers by this point, then confrontation is unavoidable.

The Children will coordinate their attack, especially if there are lots of people around. One Child will make himself visible, and flee through the crowds towards a more secluded area; preferably south towards Bury Place and one of the little side-streets down there (this is close to the underground station, and thus the Children will be able to make a quick getaway of their plan fails).

This should be challenging combat scenario. There should be one Child per investigator, plus two additional ones if the Keeper feels it necessary. If the investigators have the Horn of Alû with them, the Children of Tranquillity aim to take it by force – they are willing to kill, and to be killed. If the investigators are not carrying the artefact, then the attack will serve as a warning.

They will aim to beat the location of the Horn of Alû out of the investigators, or somehow force the investigators to bring the artefact to them (perhaps by kidnapping one of the investigators, or even telling them that they have already kidnapped Audrey Leicester). The location for the trade will be – naturally – the British Museum Underground station, Platform 1, after hours.

One thing of use that the investigators may be able to do is steal a ritual iron dagger, which the Children of Tranquillity use as both weapon and badge of office. These weapons are of limited use against extra-dimensional beings and demons, which the investigators can discern upon a successful Occult roll.



PURSUING THE CHILDREN OF TRANQUILLITY

The Children will not allow themselves to be captured – they would rather commit suicide than be caught. At the same time, they don't want to alert the authorities to their presence. Therefore, if they begin to lose the fight, they will attempt to escape via their pre-arranged train on the underground.

A chase scene allows the Keeper to draw the investigators to the Underground station. The Children will blend into the crowds of commuters as best they can; the investigators will need to pass Spot Hidden rolls every 2 minutes in order to keep tabs on one or more cultists.

If they keep this up successfully for long enough, they will see the Children board a train; have the closest investigator(s) pass a DEX check to jump aboard a carriage before the train leaves. However, when the train pulls into the next station (Goodge Street) just four minutes later, the Children are nowhere to be seen. During the journey they removed their disguises to evade their pursuers, and their man driving the train slowed down enough for them to leap off and head to their hidden lair…

ALTERNATIVE INVESTIGATOR ACTIONS

The investigators can come to the museum through a variety of angles – they may be working alone, following up the lead from the newspaper article from Rayburn-Price's papers; they may have been invited by Audrey Leicester, or come to meet her of their own volition; or they may be in the employ of Aloysius Delgado, and are effectively seeking to case the joint in order to steal some of the other artefacts. If they are in the latter group, then there's really no helping them – they're the baddies!

• BACK TO BEDLAM •

Royal Bethlem Hospital, Southwark
(**An Investigator's Guide to London**, pg 175)
Should the investigators go to visit Maurice Gibbons, all of the information on Bedlam that the Keeper requires can be found on pg. 98.

THAT WHICH MAN WAS NOT MEANT TO KNOW

Maurice Gibbons is a new and high risk patient at the hospital – seeing him will require a letter of recommendation to the asylum authorities, a good relationship with one of the higher-ranking doctors on the staff (such as Dr Allan Laurence from Chapter 3), or else an investigator will need to be a well-regarded psychiatric specialist in their own right, or a VIP with a strong Credit Rating.

Assuming they do get an audience with Gibbons, they discover that the former porter is utterly insane. He is straitjacketed for his own safety, and wears extensive padding around his missing eye sockets. He sits in a padded cell, banging his head against the walls repeatedly. He simply repeats "I've seen it!" over and over, unless the investigators can ask him a pertinent question backed up by a Hard Persuade roll or a regular Psychology roll. He may answer the following questions, before going back to his babbling:

What happened to Clara Winstanley?
"A scream; a scream! I heard it… I saw… the shadow! The shadow came alive and took her away. Far, far, away… and then it came for me! Oh, God!" He breaks down and sobs.

Had he noticed anything suspicious before that night?
Caliver stops babbling just for a moment, before speaking – quite lucidly, it seems. *"There were men. They offered me money. Then they said they'd hurt me. And not just me – others too."*

Who were the men?
"Foreigners. Evil foreigners!"

Keeper's Note: With or without the information about the 'foreigners', the investigators may think that Delgado's men are behind this affair at the museum. In truth, the intimidation and bribery were failed attempts by the Children of Tranquillity to buy off a security guard at the museum. The Children had nothing to do with the attack on Gibbons, nor on Clara Winstanley – they were both victims of Nabu. However, not many people, including the investigators, are likely to believe that.

• GOING UNDERGROUND •

The last train through the northbound tunnel at British Museum station is at 10:30 p.m. The investigators will need to evade detection in the station if they wish to climb onto the tracks, or bribe a station guard to turn a blind eye. Either way, there are two entrances to the old maintenance tunnel used by the Children of Tranquillity: one roughly 50 yards along the tunnel, and another approximately 200 yards along.

The investigators can arrive at the underground lair in several ways: they may have been invited, for one; they may have pursued their attackers and worked out that the Children of Tranquillity must be 'vanishing' somewhere between British

Museum station and Goodge Street station; they may be making a trade – the Horn of Alû for a hostage (in which case, although that doesn't take them to the secret tunnels, it does give them a huge clue that they exist); or perhaps something more off-the wall happened. For example, maybe the investigators (or Audrey) found a way in to the Children's lair whilst investigating the noises in the museum vaults. They may have dallied for so long that, by the time they find the excavation site, the Children have already broken through, and are busily searching the museum vaults for the relics. The Keeper may prefer one of these occurrences to the ones listed, simply because they offer the chance to conduct a running battle through the vast catacombs, dodging between the towering shelves and racks of antiquities whilst pursued by cultists. However the investigators get here, they're in for a bumpy ride from hereon in!

EXPLORING THE TUNNELS

The Children of Tranquillity have been excavating the tunnels since they ascertained that the Temple of Nabu was in the British Museum a little under a year go. The Children of Tranquillity come from all walks of life, home and abroad, and some even have knowledge of mining. As such, the tunnels they have dug are remarkably well constructed, and vary in size from crawl-spaces to large caverns. The investigators will need torches, lanterns or candles if they are to properly investigate underground – if they decide to fumble around in the dark, the Keeper is encouraged to add a few extra twists and turns to demonstrate their folly.

The maintenance tunnel between the Goodge Street and British Museum stations is essentially a crescent, allowing safe access to different sections of the rail track. There is an iron ladder that used to extend to the surface, but is now blocked off – the old maintenance office was sold off, and the access hatch covered over by the new owners.

The entrance to the Children's tunnels is crudely concealed, and leads to a very cramped passage, which eventually joins with an old section of Roman sewer, from where the sound of an underground river can be heard. The sewer has long since caved in, save for this one section, and so the Children were forced to continue their excavations. The tunnels then break through the stone sewer wall, and start to incline slightly, until finally they open out into a larger passage, which seems to have been made more recently.

GUARDIAN OF THE DEEP

When the investigators reach the mouth of the new excavation, allow them to take Spot Hidden rolls (with a penalty die if they didn't bring adequate light sources with them). If they pass, point out that just ahead of them, scores of tiny crystals litter the ground, like pieces of quartz and rough onyx. There are so many that it seems almost impossible to continue without treading on one or more. The tunnel mouth is less than 10 feet wide, and the crystals are scattered across its full width, and perhaps for another 8-9 feet ahead.

This area of the tunnels is guarded by a dimensional shambler, which has been skilfully bound to the crystals by Raman in order to diffuse its power so that he can better control it. If just one of the crystals is disturbed without first banishing the creature, then the shambler appears next to whoever touched the first crystal, and attacks anyone within reach. The creature cannot move further than 6 yards from the furthermost crystals (if the investigators disturb the crystals and scatter them around, they effectively increase the range of the shambler's attacks!) It will continue its rampage until it has spent three consecutive rounds unable to reach a victim, whence it will vanish into thin air – only to start the cycle again when a crystal is touched!

In order to traverse the crystal trap, the investigators can either try to creep through without disturbing any stones, or dash through and hope for the best. If the former, each investigator must take three consecutive Stealth or DEX rolls (whichever is higher). This roll incurs a penalty die if there is no light source nearby. Failure results in touching a stone – a critical failure results in stumbling and kicking a stone 1D6 yards ahead of them.

If they choose to dash across the scattered stones, first work out in what order the investigators intend to run. If they all go at once, resolve the tests in DEX order. Each investigator must pass a DEX roll, for two consecutive rounds. Any failure results in the shambler appearing directly in front of the investigator, effectively blocking the way for any who have yet to test. Again, a critical failure results in extending the area of the crystals. Once the shambler appears, a combat round must be resolved immediately for any investigator within range of its attacks, after which the investigators may flee and try again, or fight the creature with weapons or spells.

By some outside chance, one of the investigators may already be a skilled Mythos spellcaster, with knowledge of dimensional shamblers. In this serendipitous event, allow a Cthulhu Mythos roll to recognise the nature of the crystals upon observing them. If successful, the investigator may be able to disarm the trap, and perhaps even collect up the crystals to bag himself a shambler!

If the investigators end up firing guns or screaming loudly whilst battling the dimensional shambler, they will almost certainly attract the attentions of the Children of Tranquillity – the tunnels are not so labyrinthine that such a commotion can go unnoticed. Two cultists will be sent to investigate; depending on what shape the investigators are in, this may result in them being captured and frogmarched to speak with Ashur Raman, or an easy fight in which the cultists are killed or subdued.

If the investigators are able to make their own way to the excavation site, then they do not go much further before they here the sound of mattocks ringing against stone; following this sound leads them up a steeply sloping passage to the main chamber. A Stealth roll should be called for here, if only to keep the investigators on their toes in the lair of the enemy.

Statistics for the dimensional shambler can be found in the *Call of Cthulhu* rulebook.

THE EXCAVATION SITE

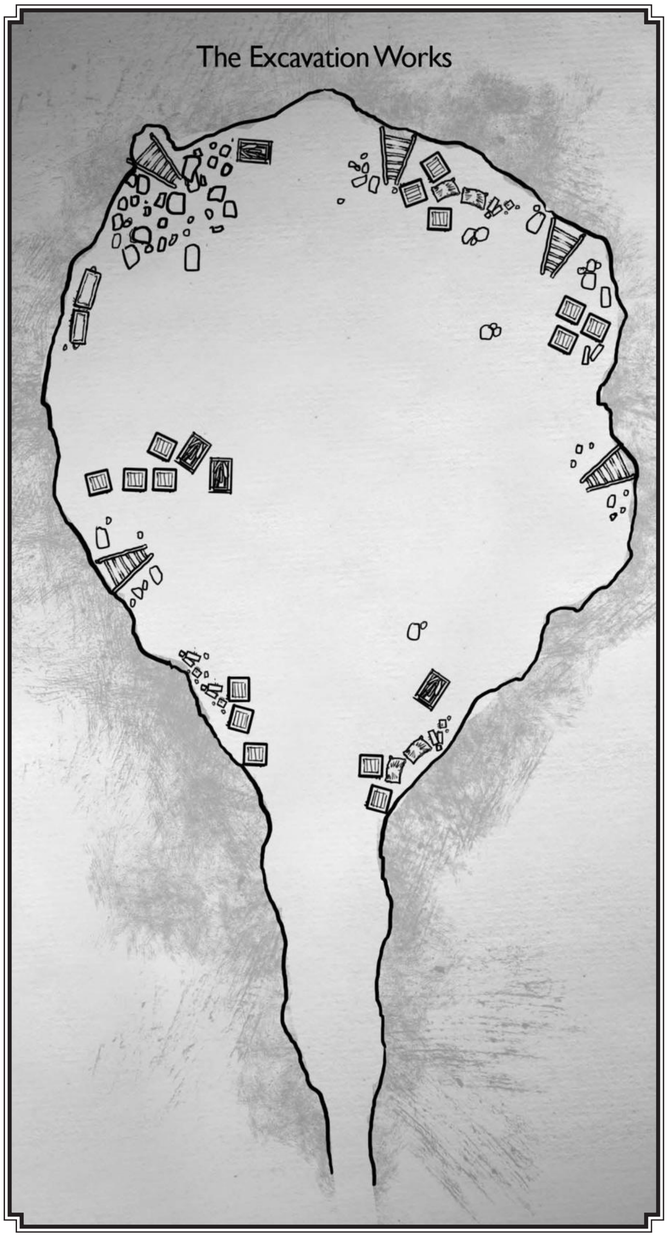
It is likely that the investigators arrive at the excavation site having sneaked through the tunnels. Eventually, the low-ceilinged shaft begins to level out and widen. Up ahead, the sound of industrious digging grows louder, and the investigators are able to make out the warm glow of flickering lanterns and candles.

If they sneak to the edge of the passage successfully, read the following aloud:

You see a large, roughly circular cavern up ahead, with men working hard to break upwards through the stone and earth. Ladders are positioned at several points around the chamber, and each has a workman at the top, carefully tapping away with hammer and chisel, no doubt looking for egress into the museum vaults. Around the cavern are crates and supplies – tools, food, weapons and, unmistakably, dynamite – perhaps to cover their escape once their work is done, or to blast their way in to the secure vaults later. In the centre of the room stands a tall, dusky foreigner of noble bearing, wearing a dirt-covered red turban. He seems to be directing the work, watching each man like a hawk.

One of the men at the top of the ladder suddenly shouts out. There is a sound of falling earth and tumbling rock, and the other workers all stop what they're doing and rush to the ladder. "It's here!" cries the man, "I've found the way in."

The man with the red turban grins from ear to ear, and shouts something to his men in a language you cannot understand. They gather up their tools and barrows, and prepare to break through into the British Museum."



The man in the centre of the room is Ashur Raman, who may already be known to the investigators. The number of Children actually working on the excavation site when the investigators arrive is left to the Keeper's discretion. If the investigators have been indiscrete in their enquiries, or one of the kidnap scenarios mooted earlier has played out, then there will be more Children present.

The Keeper should make the final confrontation a real challenge for the investigators, as there is still a chance that they will be able to talk their way out of the confrontation to come. There should be at least one Child per investigator, plus three additional Children and Ashur Raman himself. If the investigators have arrived in the small hours of the morning, when the Children of Tranquillity are busiest, or if they have brought with them assistance in the form of the police or Delgado's thugs, then the Keeper should feel free to double the number of cultists, and perhaps even include firearms amongst their spare weapons.

At some point, the investigators will have to reveal their presence, or be detected. They may wait until the excavation is complete, and follow the Children into the museum. They may even let the Children climb into the museum vault before detonating the dynamite below them (this is dangerous, as all of the tunnels could collapse, and part of the vault with it, but if done correctly it is a clever plan, and avoids a deadly firefight). The investigators may have been clever enough to spy on the Children, before calling the authorities; the police could be waiting in the vault, while the investigators guard the escape route down in the cavern.

In the face of overwhelming odds, however, the investigators may instead attempt to bargain with Raman, or simply assassinate him to take the heart from his followers. This is the final confrontation, and all of their actions in the chapter so far, for good or ill, will determine how this scene plays out.

Should they be needed, stats for Ashur Raman and the Children of Tranquillity can be found on pg. 16.

BARGAINING WITH RAMAN

Raman is not an unreasonable man, but he is dangerous. He absolutely believes in the rightness of his cause, and if the investigators have been openly hostile to him or his men – perhaps by siding with Delgado or killing a cultist earlier – then there is little room for bargaining, unless they directly offer him the Horn of Alû. Even then, it is best that they don't have the Horn of Alû in their possession, or Raman will be inclined to simply take it by force.

If the investigators have remained neutral in the whole affair so far, Raman may explain exactly what he is up to. He will put it into simple terms: he will tell the investigators that the Children of Tranquillity have guarded the Temple of Nabu for over two millennia, because there is a great evil trapped within it. That evil is on the cusp of escape, and only his order can prevent it from spilling out and causing chaos in the world. The Horn of Alû is the key to the continued containment of this evil power – they must hand it over, or be responsible for the deaths of many.

Of course, any investigator who has seen the Avatar of Alû in action may not be so sure that the 'evil presence' is in the tomb rather than in the horn, and may therefore doubt Raman's story. Also, they may well have had their ears poisoned against the Children of Tranquillity by Delgado, who believes that the curse can only be lifted by combining all the artefacts and performing his ritual. The investigators will have to choose a side, or gamble that they can thwart all of the disparate dark forces themselves.

If they accept Raman's terms, then not only will he let them go in peace, but he will also offer them some form of spiritual protection from Nabu, in the form of a charm or prayer. They may also be able to call upon the Children of Tranquillity for aid later in the campaign (although not all of them will be as well-disposed towards the investigators as Raman). This seems like a win/win solution – except for the small matter of the British Museum. Allowing a group of fanatics to steal treasures from the vault will not sit well with many groups, especially as they have seen first hand the power of the artefacts that they're handing over.

THE MUSEUM BASEMENTS

The British Museum is a large, imposing building, with many galleries and saloons open to the public across two vast floors. However, what the public never see is the vast amount of stored material kept underground in the basements.

The museum basements are reputed to be labyrinthine, extending from simple storerooms to deep-level vaulted rooms running contiguously with Roman sewers and catacombs, and Underground rail tunnels. Indeed, during WWI, thousands of artefacts were stored in those tunnels for safety when the collections outgrew the main storage vaults. Some were ruined by damp in the process; others may well have been left behind in forgotten tunnels. That these could be accessed from the sewers or disused rail service tunnels is a distinct possibility; that anyone would actually try such a thing has never crossed the minds of the museum trustees.

Within the basement are supposedly artefacts of great importance and even occult significance, plundered from across the globe in the nineteenth century. Everything from priceless old masters to Ethiopian tablets allegedly from the Ark of the Covenant lies somewhere in those basements, along with mind-bending curios such as the Guadalupe Woman – a human skeleton encased in limestone dating back some 28 million years. In the more secure vaults there may well be other, more dangerous treasures – *Dee's Necronomicon* amongst them (see ***An Investigator's Guide to London***, pgs. 139-140).

• CONCLUDING THE CHAPTER •

The likely outcome for this chapter is that the Children of Tranquillity are, for the moment, defeated. Although the investigators are unlikely to realise at this point that the order of Watchers is actually working for the greater good, a victory over this strange foreign cult means protecting the British Museum and the artefacts from Nineveh, and thus it will feel like a true victory – for now. Of course, Raman was not the only Child of Tranquillity in London – he just happened to be first at the scene, and if he is killed or incarcerated due to the investigators' actions, they will be viewed as hated enemies by the remaining Children of Tranquillity hereafter.

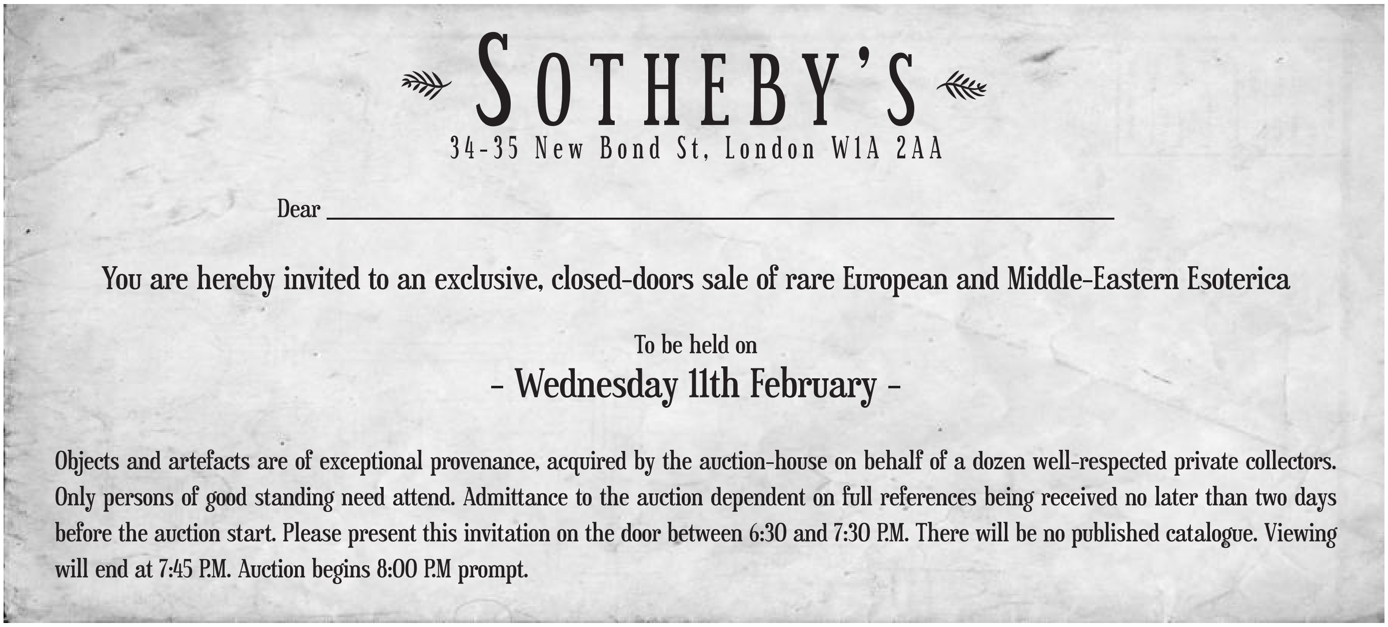
There are many possibilities for unresolved threads at the end of this adventure, depending on how thorough or fortunate the investigators were. What happens to the Horn of Alû? If it is in the hands of Delgado, then the climax to the campaign will be made that much harder for the investigators. Unless the horn is returned to vaults of the British Museum, the strange occurrences will certainly start up again in the aftermath of the cult's defeat, leading to ever more violent supernatural events.

Rewards and Penalties

In any case, the following rewards are on offer at the end o this adventure, even if victory proves fleeting:

The Children of Tranquillity fail to steal artefacts from the British Museum, and their excavations are thwarted.	+1D8 SAN
Ashur Raman is killed or incarcerated.	+1D4 SAN
The investigators join forces with the Children of Tranquillity, and help/allow them to steal artefacts from the British Museum.	+1D8 SAN
The investigators work with the authorities to thwart the Watchers and/or Delgado.	+1D3 SAN
Audrey Leicester or Patrick Longton are killed.	-1D10 SAN
The investigators end the adventure as willing allies of Delgado, and/or engage in illegal practises on his behalf.	-1D3 SAN
The investigators get themselves arrested or imprisoned for a serious crime (such as the murder of Theodore Rayburn-Price), and are unable to prove their innocence.	-1D8 SAN

Handout 19: Invitation to the Auction



SOTHEBY'S

34-35 New Bond St, London W1A 2AA

Dear ______________________________

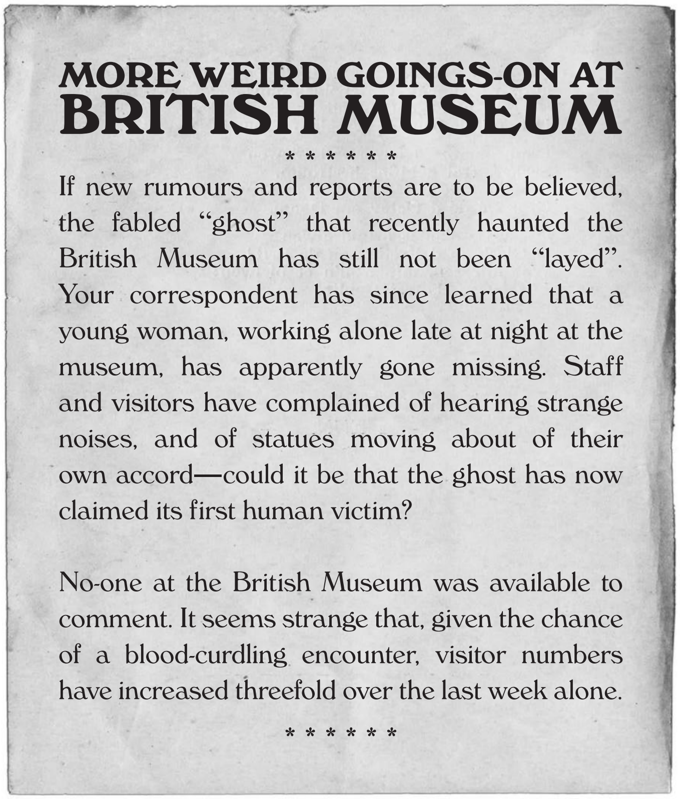
You are hereby invited to an exclusive, closed-doors sale of rare European and Middle-Eastern Esoterica

To be held on

- Wednesday 11th February -

Objects and artefacts are of exceptional provenance, acquired by the auction-house on behalf of a dozen well-respected private collectors. Only persons of good standing need attend. Admittance to the auction dependent on full references being received no later than two days before the auction start. Please present this invitation on the door between 6:30 and 7:30 P.M. There will be no published catalogue. Viewing will end at 7:45 P.M. Auction begins 8:00 P.M prompt.

Handout 20: Cutting from the West London Observer



MORE WEIRD GOINGS-ON AT BRITISH MUSEUM

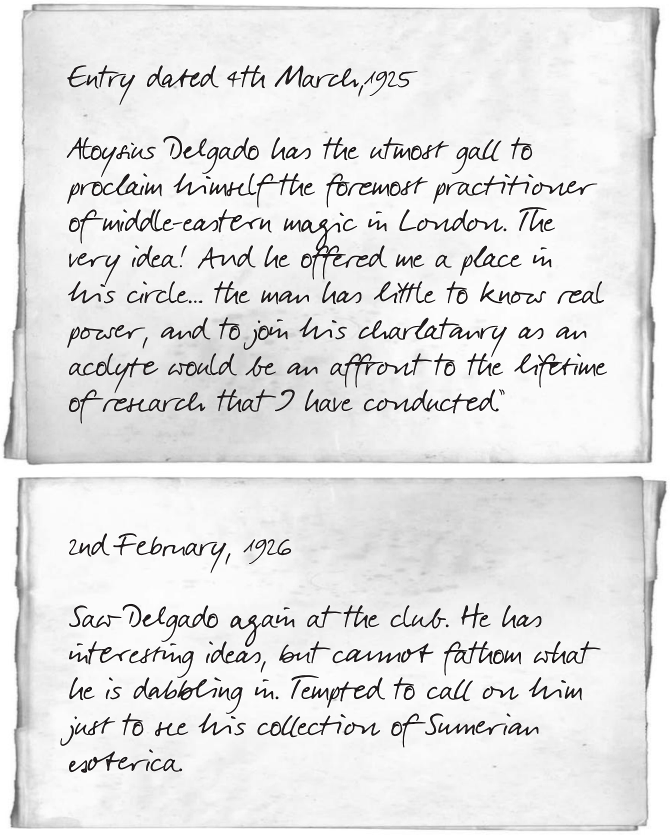
* * * * * *

If new rumours and reports are to be believed, the fabled "ghost" that recently haunted the British Museum has still not been "layed". Your correspondent has since learned that a young woman, working alone late at night at the museum, has apparently gone missing. Staff and visitors have complained of hearing strange noises, and of statues moving about of their own accord—could it be that the ghost has now claimed its first human victim?

No-one at the British Museum was available to comment. It seems strange that, given the chance of a blood-curdling encounter, visitor numbers have increased threefold over the last week alone.

* * * * * *

Handout 21: Theodore Rayburn-Price's Diary



Entry dated 4th March, 1925

Aloysius Delgado has the utmost gall to proclaim himself the foremost practitioner of middle-eastern magic in London. The very idea! And he offered me a place in his circle... the man has little to know real power, and to join his charlatanry as an acolyte would be an affront to the lifetime of research that I have conducted."

2nd February, 1926

Saw Delgado again at the club. He has interesting ideas, but cannot fathom what he is dabbling in. Tempted to call on him just to see his collection of Sumerian esoterica.

CHAPTER FIVE

CATLAND

SOMETIMES CALLED PUSSYDOM

Wherein feline guardians that once watched over a god are put to pettier ends.

"Catland, sometimes called Pussydom, is the first place we come to. We are there before we quite know where we are."

— Louis Wain

• INTRODUCTION •

In this chapter the investigators are presented with a confession by the thief of one of the missing artefacts: a large cat's-eye opal known as the Eye of Lamashtu. The thief in question, Thomas Mountford of Croydon, stole the Eye for his friend, Mrs Edith Lewis, the chairwoman of the Croydon and Sutton Cat Fanciers' Association. Mrs Lewis, in turn, was prompted to seek out the Eye by her correspondence and visits with Louis Wain, the famed cat artist, currently resident at the Bethlem Royal Hospital, who had learned about the Eye through conversations with Willard Puncheon.

The trail leads the investigators to a leafy suburb of Croydon, south of London. Here they will discover that the petty disputes of the Croydon and Sutton Cat Fanciers' Association have now racked up a body count. The power provided by the Eye has allowed a squabble over cat breeding to escalate horrifically, and the forces at play are now stronger than either side can control or even fully comprehend.

Mrs Lewis has channelled the nightmare visions of cats shared with her by Louis Wain to create a monstrous feline army. Her deputy and rival, Mr Church, has stolen the Eye of Lamashtu, and is using it to summon and control a pair of Ugallos, the feline guardian spirits of the Temple of Nabu.

The Children of Tranquillity have tracked the Eye to Croydon and are trying to take it for themselves. And, most perilously of all, this bloodshed and maltreatment of cats has attracted the attention of Bast herself, who is starting to pull parts of Croydon into the Dreamlands. Peaceful suburbia is on the verge of chaos, and only the investigators will be able to prevent mass carnage.

• THE EYE OF LAMASHTU •

The followers of Nabu, believing all other gods, demons and spirits to be inferior to their master, stole a number of artefacts sacred to other entities and put them to the service of Nabu. In the case of the Eye of Lamashtu, the power they sought was the ability to command the fearsome guardian spirits known as Ugallos. These lion-headed humanoid monsters had been called upon to protect other sacred sites, but found themselves under the sole control of the followers of Nabu.

Using the power of the Eye, the cultists of Nabu bound two Ugallos to the temple, as depicted in carvings on the walls. These Ugallos have survived to the present and can still be controlled using the Eye.

The Eye itself was placed in the temple, and was one of the artefacts brought back to the British Museum by Campbell Thompson. Before Thompson could incorporate it into the new temple in the West Wing of the museum, it was stolen by Thomas Mountford, a loyal member of the Croydon and Sutton Cat Fanciers' Association and friend of Mrs Lewis. The Eye has since fallen into the hands of Lewis' rival, Philip Church, who is now in command of the Ugallos.

THE HISTORY OF THE EYE

Gods wear many faces, and Bast is no exception. She represents a power as old as cats themselves, born in the dreams of man. The Egyptians gave her a new name and a largely benevolent aspect, but before then she was known to the Assyrians in a much darker form: Lamashtu. In this guise she was a pure predator, feared instead of worshipped, stalking pregnant women and feasting on the blood of children.

The Eye of Lamashtu was created by Assyrian mystics in an attempt to harness this predatory power both for protection and in order to wield it, and in this they partially successful. The gem provides a direct channel between the bearer and Bast (or, if they are unlucky, the aspect of Lamashtu), allowing her minions and children to be called and given instructions, although no degree of control is provided over the goddess herself.

Those who awaken the power of the Eye are changed forever. There will be a part of them that is forever feline. They have an innate kinship with all cats, which extends to communication and a degree of control. As this relationship is built on the shared dreams of humans and cats, the way that cats appear in the bearer's dreams is essential. For an example of how this relationship can be perverted, see for the entry for Mrs Lewis on pg. 158.

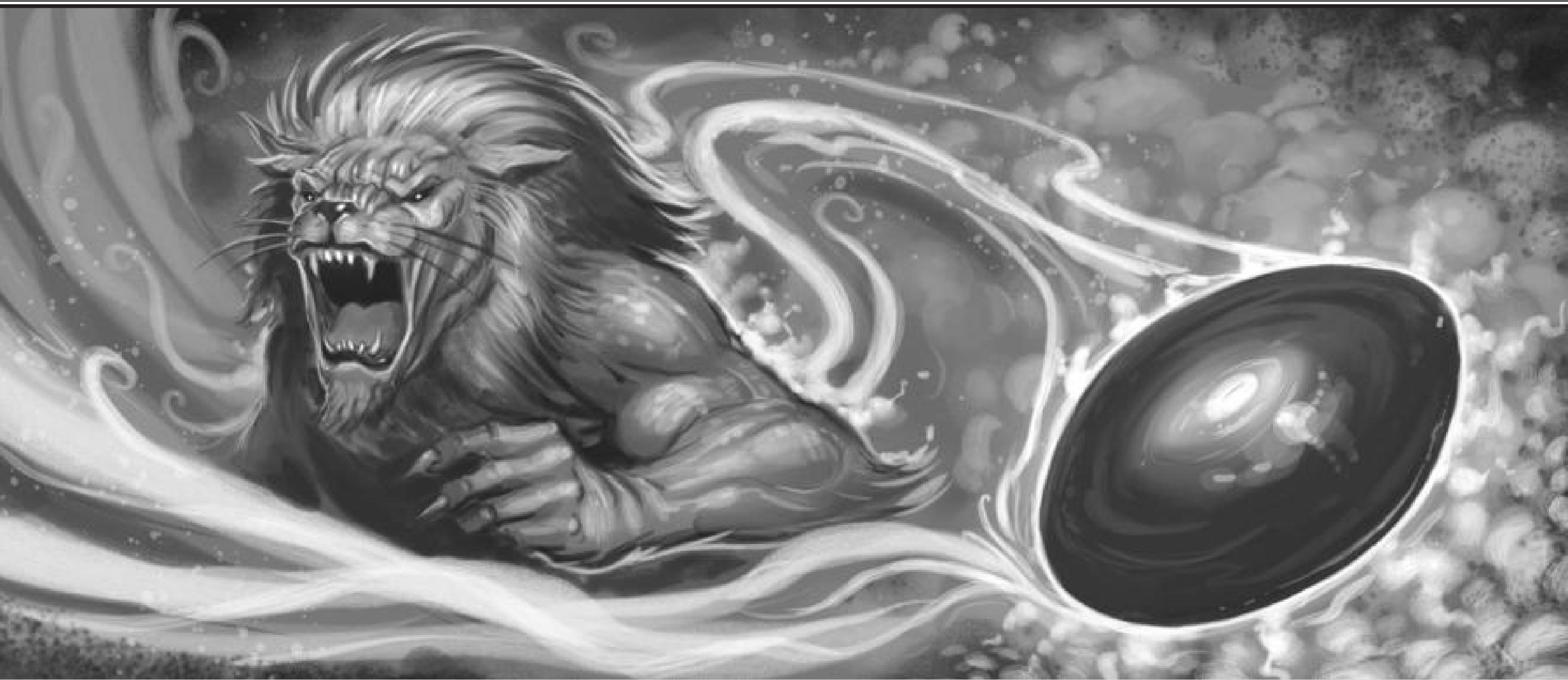
USING THE POWER OF THE EYE

Physically, the Eye of Lamashtu is a cat's eye opal, of gem opal quality, ovoid in shape and 7 inches wide on its largest axis. The gem is of a dark hue, almost black in its darkest regions, but with a deep amber centre that can shift from bright yellow to dark brown, sometimes changing size and shape. These changes usually depend on lighting conditions, but sometimes occur for no discernable reason. Anyone handling the eye will get a strong impression of warmth and life, with the gem vibrating like a purring cat in their hands; this provokes a Sanity roll (0/1). If the bearer then opens their mind to the living essence of the gem, they can attune themselves to it. This requires a POW roll, giving the following results depending on the degree of success. Every subsequent use of the Eye for magical effects costs 1D3 Sanity.

Fumble: The petitioner has been found wanting by Bast and will be forever shunned by both the goddess and her children. Cats will generally avoid the petitioner, but will hiss, scratch and bite if touched or cornered. In any dangerous situation involving cats or feline creatures of any kind, such as combat, the unsuccessful petitioner will be singled out as a target. Additionally, the petitioner will have recurring nightmares of being stalked by Lamashtu.

Failure: No particular positive or negative effects, but the petitioner may notice that cats are less friendly towards them now, if not overtly hostile.

Success: The petitioner is accepted as a friend to Bast and all her children, and will not be harmed by any cat, including big cats and feline supernatural entities. Cats will seek out the petitioner, following him or her around and displaying affection. Furthermore, the petitioner will be able to understand the language of cats, communicating with them as easily as with humans. This blessing only lasts as long as the petitioner does not harm a cat; should they do so, Bast's affection will turn to hate, and the effect will be the same as if the petitioner had fumbled when attempting to attune to the Eye.



Initially attuning with the Eye to this degree costs 1D6 Sanity.

Hard Success: As per a normal success, but the petitioner gains a degree of control over cats and cat-like entities. This allows the petitioner to call cats to his or her defence, or to carry out tasks including surveillance, sabotage and assassination, as long as the petitioner makes a successful POW roll; a fumble will result in the cats attempting to carry out the order, but with a catastrophic misunderstanding, such as killing the wrong target. If the petitioner is in possession of the Eye, this also allows him or her to summon and control up to two Ugallos (see pg. 167) at a time. This is the degree of attunement enjoyed by Philip Church.

Initially attuning with the Eye to this degree costs 1D10 Sanity.

Extreme Success: As per a Hard success, with the added ability to call upon up to 1D100 cats even when there are none in the vicinity. These cats are brought across from the Dreamlands to the waking world, and are shaped by the petitioner's own dreams and nightmares. As a result, the cats can appear preternaturally beautiful or monstrous. Summoning these cats requires a POW roll, and a second POW roll is required to give them instructions, with the consequences for fumbling as per those outlined above. The cats will return to the Dreamlands once their task is complete, unless it amuses them to stay and carry out further acts of mischief. Cats are never less than capricious. This is the degree of attunement enjoyed by Mrs Lewis.

Initially attuning with the Eye to this degree costs 2D10 Sanity.

Critical Success: The petitioner channels Bast so effectively that he or she becomes an avatar of the goddess, transforming into her physically and losing their own identity in the process. See **An Invocation of Bast** on pg. 162 for details.

DESTROYING THE EYE OF LAMASHTU

Depending on the horrors that the investigators encounter, some groups may choose to destroy the Eye. This will certainly stop the incursions of Bast and the Dreamlands into Croydon, undoing any changes to the fabric of reality that may have occurred (see **The Bleeding of the Dreamlands**, pg. 170). Damaging the Eye, however, will make the investigators the target of every catlike entity in the vicinity (including the Ugallos, if they have been summoned) until they succeed in completely destroying the gem. The destruction itself will release Lamashtu, who will immediately attempt to devour the investigators (see Lamashtu, pg. 171).

The gem has 20 hit points, 2 points of armour, and can only be damaged by smashing and crushing attacks using heavy objects. When it is smashed, it will emit a deafening feline screech and explode into dust. As the cloud of dust spreads, Lamashtu will spring out of it. Once destroyed, the power of the Eye is banished, and any effects from attuning to the Eye are dispelled. Those responsible for the destruction will find themselves shunned by cats for the rest of their lives.

• RUNNING THIS CHAPTER •

Catland is presented as a collection of locations, NPCs and possible events, as well as guidelines for how the situation will escalate over time. There is no expected course of action on the part of the investigators beyond their attempt to retrieve the Eye of Lamashtu, once they learn of its possible location. There are multiple clues and avenues the investigators can explore as they search for the Eye, and dangers that will face them once they do so; the Keeper should present these in response to the investigators' actions.

If the action flags at any stage, there are a number of events outlined in the sections **Keeping things Moving** (see pg. 172) and **The Bleeding of the Dreamlands** (see pg. 170) that the Keeper can use to stir things up.

There is no set climax for this chapter, as this will depend entirely on what the investigators do, but guidelines on how to bring events to a satisfying conclusion can be found in the section titled **Concluding the Chapter** (see pg. 173).

As with Chapter 3, this chapter can be ran in any order and provides a respite from the central plot arc (if being confronted with murderous cats in Croydon can be thought of as 'respite'). It can be triggered at any moment – as written it begins with a visit to the British Museum, but with only a little work can be started anywhere in London, including Bethlem Hospital.

By the close of *Catland* the investigators should, ideally, be aware of the following things:

- That the artefacts of Nabu are breaking down the walls of reality.
- That the artefacts could be used as a weapon against Nabu.
- That there are still agents of the Children of Tranquillity active beyond London.

• THREATS •

This chapter offers something of a reprise from the dangers of the rest of the campaign, replacing the machinations of Delgado and Elphinstone (neither of whom know of the Eye of Lamashtu's whereabouts) with the altogether pettier (but no less deadly) war amongst the Croydon and Sutton Cat Fanciers Association.

The Children of Tranquillity do make an appearance, however, but only in the form of a lone, wounded cultist who may or may not prove to be an ally to the investigators.

A VISITOR TO • THE MUSEUM •

British Museum, Museum Road
(see ***An Investigator's Guide to London***, pg. 138)
One morning, when most or all of the investigators are present at the British Museum, there is a commotion. Ralf Yates, one of the security guards is looking for the museum nurse, who is nowhere to be found. In her absence Ralf is trying to find someone with medical training or expertise to help a man who has collapsed in the Great Court. Ralf will ask one or more of the investigators for their assistance.

The man who has collapsed is Thomas Mountford, and he is pale and shivering, with rivulets of sweat running down his face. It is obvious to anyone who touches him that he is running a high fever. While Mountford is conscious, he is delirious and rambling.

A more detailed examination will reveal that under Mountford's dark greatcoat, he is soaked with blood and his torso is bandaged in a slapdash manner. The bandages, in turn, cover a set of grievous wounds to Mountford's chest and abdomen; there are four lacerations, jagged but roughly parallel, deep enough to have cut through muscle. The purple hue of Mountford's large intestine can be seen poking through the lower part of one of the wounds. A Medicine roll will reveal that the wounds were made within the past day, probably in the middle of the previous night.

A Natural World roll will indicate that these wounds were made by a big cat, possibly a lion. Even if the roll is unsuccessful, it will be obvious that the wounds were caused by some sort of animal attack.

A First Aid roll is required to bandage Mountford properly, and this will keep him conscious until the ambulance that Ralf has called for arrives. Even if the roll is unsuccessful, Mountford will still remain conscious for long enough to rant at the investigators.

Throughout any examination and attempts at first aid, Mountford demands to be taken to see Mr Wain at once, as he will know what to do. A quick check will confirm that there is no Mr Wain working at the British Museum, although the name may be familiar to the investigators if they encountered him in Chapter 3. If an investigator tries to get more information from Mountford, he will say that Mr Wain is a patient here and that they should check his room. While any attempt at conversation with Mountford will be broken and confused due to his feverish state, it will become apparent that he believes himself to be at the Bethlem Royal Hospital, and if confronted with the fact that he is at the British Museum, Mountford will become distressed, saying he is confused; he was going to the hospital first and then come here, as he needed to learn what to do from Mr Wain before he gave his confession.

Further conversation with Mountford will reveal that he came to the British Museum to confess to stealing the Eye of Lamashtu, and that he did it for "her". Any attempts to get further information will be derailed by Mountford's repeated demands to see Mr Wain, as only he will know how to save them all. Finally Mountford will pass out from his fever and blood loss and will not awaken until he has spent at least a day in hospital.

An examination of Mountford's pockets will uncover a bank book that names him as Thomas Mountford, from Upper Norwood, in the London Borough of Croydon, and provides his address. He also carries a card identifying him as a member of the National Association of Retired Police Officers, and a membership card for the Croydon and Sutton Cat Fanciers' Association. There is also a .38 revolver, from which four rounds have been fired, tucked in a coat pocket.

Mountford's wound has left a trail of drops of blood on his journey to the museum. A Tracking roll will allow an investigator to follow this trail to the westbound platform of the Central Line at Tottenham Court Road underground station.

THOMAS MOUNTFORD

Until his retirement two years ago, Thomas Mountford was a detective with the Criminal Investigation Department (CID) of the London Metropolitan Police, retiring at the rank of Detective Sergeant. After his wife left him for another man, Mountford tried to find a hobby to fill his free time, finally settling on cat breeding. He has been a member of the Croydon and Sutton Cat Fanciers' Association for over 20 years, and a friend of the chairwoman, Mrs Lewis, throughout. Rumour in the CFA has it that their relationship is more than platonic.

In the current dispute over the legitimacy of the London Abyssinian (see pg. 157), Mountford has sided unequivocally with Mrs Lewis, although he has become quite concerned about the effect the dispute is having on her mental wellbeing. While Mountford had once considered Mrs Lewis' correspondence with Louis Wain to be harmless, he has started to wonder whether some of Wain's madness is rubbing off on her.

This concern came to a head two months ago when Mrs Lewis asked Mountford to steal a gem for her from the British Museum. Mountford reasoned and pleaded with her, but Mrs Lewis was adamant that she needed the opal known as the Eye of Lamashtu. Wain had told her that it held the key to his recovery and to the future survival of mankind. While Mrs Lewis seemed dubious about the latter, she was adamant on the subject of the theft.

Driven by love, loyalty and the desire for a quiet life, Mountford eventually agreed to steal the gem. The theft itself was simple for a man who had spent decades tracking burglars, and he presented the Eye to Mrs Lewis with a sense of relief. This relief did not last long. Not only did the Eye seem to have further detrimental effects on the mental health of Mrs Lewis, but strange things began to happen in her vicinity. Mountford saw strange cats on the grounds of her house that seemed to be made of fire or light. Mrs Lewis herself became more withdrawn, devoting her time to the study of Ancient Egyptian history and mythology, cancelling all CFA events to give herself more time for her pursuits. And, worst of all, one time when he walked in on Mrs Lewis talking to one of her cats, Mountford could swear that he heard the cat answering her in a human voice.

When someone stole the Eye of Lamashtu from Mrs Lewis' study, Mountford hoped that this would break her obsession, but it has only made things worse. Mrs Lewis started converting the attic into some kind of temple, where she burned foul incenses and chanted in almost feline howls. This was enough for Mountford to start keeping his distance, but he still went to her assistance when she called him on the telephone, frantic and distressed, and told him that the Eye had been stolen and that Philip Church now wielded its power. Common sense failing in the face of love and duty, Mountford agreed to break into Church's house and steal the Eye back. There he found the Ugallos waiting for him.

Mountford was seriously injured in the resulting fight, although he managed to dispel the Ugallos by shooting them with his revolver. He fled the madness, bound himself up as best he could manage, and set off into London to seek help. His plan, moulded by his fevered mind, was first to visit Louis Wain and learn the secrets of these cat demons and how to defeat them, before finding someone at the British Museum who might help him take hold of the gem that had caused such chaos and return it to where it belonged.

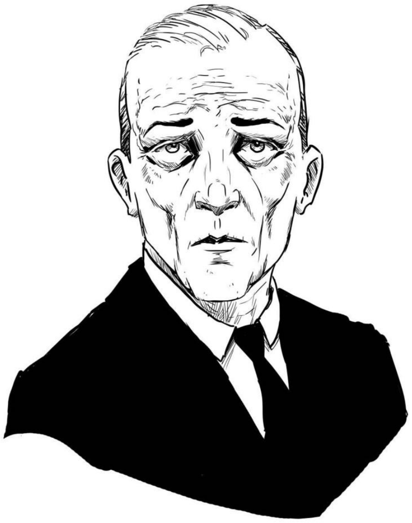
First Impressions: A gaunt man with thinning grey hair and deep-set eyes. His normal air of authority has been diminished by his injuries, but he still gives orders as if he expects people to follow them without question.

Personal Details: Now that Mountford's divorce is final, he has asked Mrs Lewis to marry him on three occasions, but has been rebuffed each time. Mountford will do anything to prove himself to her.

Secrets & Goals: To free Mrs Lewis from the madness that has gripped her.

Playing Mountford: Until he has made a substantive recovery, Mountford will drift in and out of consciousness, and his speech will be slurred. He has seen horrors, and he is no longer quite sure what is real and what is a fever dream.

Depending on how well the investigators treat him, he will shift between accusing them of being demons and pleading with them to save his beloved from the monsters that stalk her.



Thomas Mountford

Age 57, Retired Police Detective and Penitent Thief.

STR 50 CON 40 SIZ 65 INT 70
POW 60 DEX 53 APP 60 EDU 55
HP 3 DB 0 Build 0 Move 5
Sanity: 43

Attacks: 1
Brawl 40% (20/8), damage 1D3.
Handgun 40% (20/8), damage 1D8, range 15 yards.
Dodge 35% (17/7)

Skills: Intimidate 60%, Spot Hidden 60%, Psychology 40%

VISITING MR MOUNTFORD IN HOSPITAL

Charing Cross Hospital, Suffolk Street (Central London)

Assuming the investigators do nothing to prevent it, the security guard calls for an ambulance. It takes 20 minutes to arrive, and Mr Mountford will be taken to Charing Cross Hospital for surgery. It will take a full day for Mountford to recover enough to regain consciousness, and even then he will be weak and slightly delirious. His infection is life-threatening, and even if he does recover, he will not be leaving hospital for many weeks.

Should the investigators visit Mountford in hospital, they will find him only strong enough to converse only for short periods.

Now that his head is clearer he will also be less willing to admit to the theft and to share details that will incriminate Mrs Lewis; convincing him to do so will require a Hard Intimidate or Persuade roll. Even if this roll is successful, Mountford will not volunteer any details about unnatural events, as he is half-convinced that those were fevered imaginings; however, should the investigators demonstrate knowledge of strange goings-on involving cats, Mountford will share everything he knows with a sense of relief. Mountford's health is poor enough that the consequence of failed pushed rolls on the part of the investigators could be a relapse on his part, or even his death.

What if the Investigators miss some Clues?

Success in this chapter relies heavily on the investigators following the clues leading to the Croydon and Sutton Cat Fanciers' Association. While visiting Louis Wain is not essential, it does provide some of the background to the situation as well as reinforcing the importance of Mrs Lewis and the CFA to tracking down the missing Eye of Lamashtu. Should the investigators fail to identify Mountford or follow up on his references to Mr Wain at the Bethlem Royal, all hope is not lost. Two days later, once Mountford has had a chance to regain consciousness and give his confession to a very surprised nurse, the Metropolitan Police will begin to investigate his claims. Detective Weston Partridge (see Chapter 1, pg.35) will visit the British Museum to confirm whether a large opal has been stolen from the Abyssinian collection, as Mountford has claimed.

• VISITING LOUIS WAIN •

Bethlem Royal Hospital, Southwark
(***An Investigator's Guide to London***, pg. 175)

Louis Wain, the once-famous cat artist, has been a resident at Bethlem Royal Hospital for a little over a year where he was, until recently, a room-mate of Willard Puncheon. Throughout his residence here and during his earlier committal at the

Springfield Mental Hospital in Tooting, Wain has kept in contact with his friend Mrs Lewis of the Croydon and Sutton Cat Fanciers' Association, and this friendship has helped buoy his spirits through difficult times. Their friendship has taken the form of correspondence – at least one letter a week – and regular visits by Mrs Lewis. In return, Wain has shared his insights into cats, including his more recent paranoid delusions, and has given her many original paintings and drawings.

In his current psychotic state, Wain believes that cats are the secret masters of mankind, and have developed subtle means of manipulating human minds through psychic and electrical forces. He sees us as no more than the playthings of cats, to be used or destroyed at their whim. Wain believes that his current mental confusion is because he has learnt too much, and his feline tormentors have destroyed his sanity to stop him from warning others.

It is important to note that Wain's beliefs are entirely delusional. While he will speak passionately and eloquently about the manipulations and conspiracies of cats, these only exist within his psychotic belief system. The monstrous and mutated cats he sees hiding in the shrubbery or dark corners of the hospital are hallucinations, and cats in general pose no more or less of a threat to him than they ever have.

Where these delusions become dangerous is in the effect they have had on Mrs Lewis. While Mrs Lewis loves cats as much as ever, some of Wain's paranoid fears have fed her nightmares, and now that she has developed the ability to bring cats forth from the Dreamlands, their manifestation is tainted by Wain's nightmares.

If the investigators visit Wain in the daytime, he will be found out on the lawn, sitting on a bench and feeding the birds. He is dressed in a once expensive but now shabby suit, and he has a paper bag full of stale bread crusts that a friendly nurse rescued from the kitchens.

While Wain is paranoid, this primarily applies to cats, and he will not be overly suspicious of strangers striking up a conversation with him. He will happily converse about the weather, the lovely suet pudding he had at lunch, the different types of birds he has seen in the garden today, all with little prompting. Should the conversation move on to cats, or anything related to them, a guarded look with enter Wain's eyes and he will begin to warn the investigators earnestly – see the section titled **Presenting Wain's Delusions**, overleaf, for details.

Even in his confused state, Wain knows better than to admit that he has encouraged Mrs Lewis to steal a gem from the British Museum.

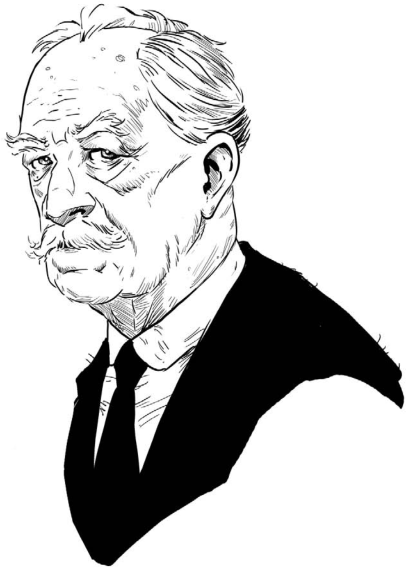
Returning to the Bethlem Royal

By this stage in the campaign, the investigators should be quite familiar with the Bethlem Royal Hospital. If Willard Puncheon is still alive and capable of communicating, he can act as a further source of information, but this is not essential. Puncheon finds Louis Wain to be pleasant company, and has enjoyed their conversations, but he believes Wain to be quite mad.

Louis Wain

First Impressions: An ageing man of average build, slightly balding, with thick greying eyebrows and an impressive if unkempt moustache. He wears a well-cut, sober suit, now slightly ragged. He is reluctant to make eye contact and shuffles slightly when he walks.

Playing Wain: Carry out light conversation in a friendly and affable manner, but never make eye contact. Warn the investigators darkly that the cats may already be inside their heads.



Louis Wain

Age 66, Cat Artist and Psychiatric Patient.

STR 40 CON 60 SIZ 65 INT 75
POW 50 DEX 50 APP 50 EDU 65
HP 12 DB 0 Build 0 Move 4
Sanity: 15

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 25% (12/5)

Skills: Art 70%, Charm 50%

PRESENTING WAIN'S DELUSIONS

While the psychotic delusions of Louis Wain have no basis in reality, they are important for the shape that they have given Mrs Lewis' nightmare visions of cats. More importantly, presenting them convincingly at this stage will help to build a growing sense of paranoia regarding cats that will pay dividends later.

When portraying Wain in conversation, look around you with quick, suspicious glances as if a cat could be hiding anywhere. Ask the investigators if they have seen any cats nearby and refuse to believe them if they say no, accusing them of either having their minds controlled or being willing agents of the hidden feline masters of the world.

If asked about cats, repeat claims like, *"They get inside your brain, you know"* and *"I can hear them scratching against the inside of my skull sometimes"*. Insist that no one knows the truth about what cats truly are: they have cool, manipulative intelligences and they play with human lives like we were mice. Talk about how you see the cats moving in the hidden corners of the darkness, glowing with the fire they no longer even try to hide inside. Warn the investigators that you have seen the waves of electrical energy the cats emit, waves which reach into human minds and corrupt thoughts like static on a wireless set.

The Real Louis Wain

Many of the details presented about Louis Wain are true. Wain was a famous artist of his era who developed a psychotic illness late in life, leading to his institutionalisation at the Bethlem Royal Hospital in the mid-1920s.

Born in 1860, Wain became a professional artist in the early 1880s, earning his living largely through drawing animals. In 1886 he published his first picture of an anthropomorphic cat, a subject that would define him in years to come. His drawings of cats in human garb, performing a variety of equally human activities, became immensely popular, and for the next 30 years Wain was a household name in Britain. He illustrated children's books, drew for newspapers and magazines, produced postcards and had his work collected in annuals throughout the early 20th century.

As well as popularising cats through popular art, Wain was active in various cat charities, and served as president of the National Cat Club. Some credit his work with helping to legitimise cats as pets instead of simple mousers.

Wain's downfall came from a combination of mental illness and his inability to manage his finances. He was first committed to a psychiatric hospital in 1924, and transferred to the Bethlem Royal Hospital shortly afterwards. His unusual diagnosis of late-onset schizophrenia has been contested, with more recent diagnoses including toxoplasmosis or Asperger's syndrome. His pathology consisted largely of violent mood swings and paranoid delusions.

Wain continued to draw and paint while in hospital. His work became more and more abstract, colourful and alarming. While his focus on cats remained constant, those he depicted were often nightmarish creations of light, fire or electricity, emitting waves of psychic force.

It is a conceit of this scenario that Wain's delusions revolved around psychic manipulation by cats. While some of his paintings could be viewed in this light, there is no evidence to suggest that he had such delusions, and he remained fond of cats until his death in 1939.

WAIN'S ROOM

The room in which Wain is now kept is small, with white plaster walls, a tiled floor, barred windows and a stout metal door. This is mitigated by the pleasant view of the grounds, and the personal effects that make the room more homely, including a desk, scattered with art supplies and sketches, and an easel with a work in progress.

Dominating the room are the paintings and drawings pasted on every available surface. The pictures are all Wain's own work, and every one involves cats in some form. While a small number of the cats are anthropomorphic, as per the style that made him famous, many more are something altogether more alarming.

These cats, while quadrupedal, are heavily abstracted, as if viewed through a kaleidoscope or traced in the air with fireworks. Some seem to be made of sparks, with stars for eyes, and others still resemble paisley wallpaper patterns with feline shapes extruded through them. The combined effect of all these drawings is overwhelming, and anyone spending more than a few minutes in the room will start to get the feeling of being watched and seeing movement out of the corner of their eyes. This calls for a Sanity roll (0/1).

As well as the art supplies, there is a bundle of letters in lavender envelopes, lightly scented with rosewater and bound together with a ribbon: see **Handout 22: Letter from Edith Lewis to Louis Wain,** pg.174. These are the many letters that Mrs Lewis has sent, and it will take hours to read them all in depth. A quick scan, taking ten minutes, will require an English Language roll; success will reveal a few key pieces of information:

- Mrs Lewis is the chairwoman of the Croydon and Sutton Cat Fanciers' Association.
- Thomas Mountford is also a member of the same branch of the CFA.
- There has been a schism in the CFA branch over acceptance of Mrs Lewis' own "London Abyssinian" as an approved breed.
- The main opposition to acceptance comes from someone Mrs Lewis refers to as "that dreadful Church man", along with his "young slip of a lover" Amelia Connett.
- Although Mrs Lewis took possession of "the Eye", it has been stolen from her since.
- Mrs Lewis is obsessed with the ancient Egyptian worship of cats and the goddess Bastet.
- The address of Mrs Lewis' house.

If an investigator steals these letters and reads them at leisure, he or she will gain this information without requiring any rolls, along with a good understanding of the structure, membership and petty squabbles of the Croydon and Sutton Cat Fanciers' Association.

Wain will notice that the letters are missing almost immediately upon returning to his room and report their theft. Any investigator who was known to have visited Wain's room will be contacted by the hospital administrator about the matter, assuming they can be identified.

OTHER SOURCES OF INFORMATION

If the investigators decide to check the visitor's book, they can see that Mrs Edith Lewis has been the only person to regularly visit Louis Wain since his arrival at the Bethlem Royal. The records show that Mrs Lewis visits at least once a month. Members of the nursing staff can confirm this, and those who have spoken to Mrs Lewis will remember her as a pleasant, immaculately dressed and well-spoken woman of middling years who seems to be almost as obsessed with cats as Wain himself.

With a bit of prompting, the nurses will also remember that Mrs Lewis identified herself as the chairwoman of the Croydon and Sutton Cat Fanciers' Association, and seemed inordinately proud of this fact.

The nurses are also happy to discuss Louis Wain. One of the nurses recognised his drawing style shortly after he was admitted, and a few of the staff treat him as something of a celebrity, having grown up with his annuals and collections. They all agree how sad it is that he has lost his mind and fallen on such hard times, and are happy that he at least has the friendship of that nice Mrs Lewis who comes up from Croydon to visit him and writes him all those letters.

While the nurses are also glad that Wain is continuing to draw and paint, most of them find the style of his more recent work alarming. Some will mention that they feel like the cats are watching them when they enter his room, and that they seem to move when viewed from the corner of the eye. This effect has no basis beyond the unsettling nature of the pictures.

• AN OUTING TO CROYDON •

Depending on the information that the investigators have gathered thus far, they may want to pay Mrs Lewis a visit, or find out more about Mr Mountford. If the investigators telephone ahead, Mrs Lewis will tell them that she would be very happy to receive visitors, especially if they have news of her dear friend, Mr Mountford.

The simplest way to travel to Croydon for most people will be by train or Underground, if visiting Mrs Lewis or Thomas Mountford's house. The route the investigators need to take depends on which member of the Cat Fanciers' Association they are seeking.

More information on Croydon can be found in ***An Investigator's Guide to London***, pg. 160.

Avenues of Investigation

Once the investigators arrive in Croydon, there are a number of leads they might follow:

Investigating the Murder of Amelia Connett
- The Connett residence (pg. 157).

Investigating the Croydon and Sutton Cat Fanciers Association
- Thomas Mountford's house (pg. 157)
- Mrs Lewis (pg. 158).
- Philip Church (pg. 166).
- The National Headquarters of the CFA (pg. 168).

THE GRUESOME DEATH OF AMELIA CONNETT

At the first convenient point in their journeys to or around Croydon, the investigators should learn of the violent deaths of the Connett family. While there is no expectation that the investigators will put their plans on hold to look into this, especially if there is no obvious connection to their investigation, hearing this news will plant the idea that there is more horror afoot in Croydon, as well as introducing the name of Amelia Connett should the investigators encounter it again. If the investigators have read the correspondence between Mrs Lewis and Louis Wain, the name of Amelia Connett will already be familiar as a member of the local branch of the CFA and confidante of "that dreadful Church man".

The newsstand at East Croydon station has a board displaying the headline of the latest issue of the Croydon Advertiser, which reads, GRISLY FIND IN LOCAL RESIDENCE. The same board can be seen outside a number of local newsagents, should the investigators not travel by train. An investigator may even find a discarded newspaper sitting on a neighbouring seat on the train. Fellow passengers on the train and shopkeepers or cab drivers in Croydon will be quick to discuss the deaths, as given the shocking details.

If an investigator picks up a copy of the Advertiser, give the player **Handout 23: Clipping from the *Croydon Advertiser***, pg.174. The story refers to the deaths the night before of Amelia Connett and her parents in their home in Broad Green. While the newspaper article hints at details, the full story was too gruesome for them to publish. The details presented in the article are accurate – the strange noises driving the neighbours to call the police, the dead bodies of the Connett family being discovered when police broke down the door and the extensive damage to the flat itself – but the report leaves out a number of details that the editor of the Advertiser thought too strange to include.

The noises that the neighbours reported sounded more like the screeching of cats than anything else, although there were also sounds of breaking furniture and a few shouts for help. The inside of the flat was a mess, with wallpaper and furnishings torn to ribbons and kick-knacks smashed to pieces; worse, it stank to high heaven, like a mixture of blood, night-soil and cat spray. The bodies themselves were stripped of all flesh and viscera, just leaving bloody skeletons, the bones of which were covered in thousands of tiny scratches. The three pure-bred Siamese cats kept by Amelia Connett are missing.

These details can be found from a number of sources. An investigator with a healthy working relationship with the police can learn them from Detective Inspector Wiggins, who is assigned to the case, without any need for a roll; otherwise a Charm, Fast Talk or Persuade roll will be required. Brian Mooney, the editor of the *Croydon Advertiser*, and Irene Gant, the reporter who covered the story, both know all the details, but again will need some form of social skill roll before sharing them. Finally George Reynolds, the neighbour who called the police, will be happy to share all the gory details over a pint in the Red Lion. While all of these parties know the details, none of them have an adequate explanation of what actually happened to the Connetts.

The truth is that they were eaten by cats summoned from the Dreamlands by Mrs Lewis. Lewis' sole target was Amelia Connett, and Connett's parents were simply collateral damage. The reason for this murder was retaliation for the attack by the Ugallos on Mrs Lewis' house and the injuries to Thomas Mountford when he tried to break into Church's house, as reported to Mrs Lewis by one of her feline spies.

In the growing schism that has split the Croydon and Sutton Cat Fanciers' Association, Amelia Connett had sided with Philip Church in denouncing the London Abyssinian as a simple mongrel, unfit to show. The rumour in the CFA is that there was some sort of romantic relationship between Church and Connett, despite the almost twenty-year age difference, which some members found scandalous. In fact Church is gay and the two were no more than friends, but they were very close.

Those who knew Amelia Connett will remember her as a plump, plain young woman in her mid-twenties. While shy, Amelia always seemed good-natured and happy, with a love of children and animals. Her parents had begun to despair of her ever finding a husband, and were cautiously supportive of her apparent relationship with Philip Church.

Since the Eye of Lamashtu came into the possession of first Mrs Lewis and then Church, the two have attempted to fight an escalating supernatural battle for control of the local branch of the CFA. Mrs Lewis recently sent her nightmare cats to devour Church, but discovered that the Eye protected him. Church in turn sent his Ugallos after Mrs Lewis, but they were fought off by her feline guardians. In the face of such a stalemate, Mrs Lewis decided to hurt Church in the only way she could, by killing the woman she believed that he loved. She hopes that this will break her rival's will enough that she will not only be able to maintain control of the local CFA, but also retake the Eye.

The attack against the Connett household was carried out by the distorted cats from Louis Wain's delusions manifesting from the sleeping minds of the Connett family, taking physical form and running rampant throughout the small flat until its residents were destroyed. The cats then returned to the Dreamlands, taking Amelia's three Siamese cats with them. The only traces of cats left in the flat were the smell of cat spray and a few tufts of hair.

THE CONNETT RESIDENCE

Field End Road, Broad Green, Croydon (South West London)

If the investigators visit the Connett residence for themselves, they will find it is a small ground-floor flat in a cul-de-sac. The surrounding neighbourhood, while not too rough, is definitely down-market and speaks of the less-than-wealthy life the Connetts lived.

The door to the flat has been boarded up, as the police had to break it open. The flat itself is a wreck, with wallpaper stripped, carpets torn up and stained with blood, wooden furniture shredded to splinters and a pervasive smell of cat urine that is choking in its intensity.

If the investigators visit the Connett residence before they have met Philip Church, they will encounter Church laying a bouquet of flowers outside the door of the flat. He is visibly distressed, fighting back tears, but with an undercurrent of steely anger. Should the investigators attempt to engage Church in conversation, his initial reaction will be annoyance at being disturbed while mourning, but words of sympathy or a suitable social skill roll will defuse his anger.

While Church is certain that Mrs Lewis is behind the deaths, he will not be willing to share this information with strangers. Depending on how the investigators present their relationship to Mrs Lewis, Church will identify them as either enemies or potential allies: if the investigators claim to be friends of Mrs Lewis, Church will excuse himself and have his Ugallos stalk them to find out more of their plans; otherwise he will suggest they retire to a nearby café for a cup of tea. He will resist any suggestion of going to his house, as there are still bloodstains and bullet holes to be tidied up there.

THE MOUNTFORD RESIDENCE

Upper Norwood, Croydon (South West London)

Thomas Mountford moved from Croydon itself to Upper Norwood several years ago to be close to Mrs Lewis, although he would never admit that was the reason. He bought a larger home than he required: a three-bedroom semi-detached house with a brown-brick edifice. Despite being long-settled, the house has an almost unlived-in appearance, with only the kitchen, drawing room and master bedroom fully furnished.

Mountford's seven cats have the run of the house, and much of the woodwork and wallpaper has been scratched and stained.

If the investigators have not met Mrs Lewis yet, this is a chance for them to do so. Mrs Lewis has had reports from her cats that Mountford was injured last night while breaking into Philip Church's house, but she has lost track of him since. Mountford has not been answering his telephone, so she has come around to the house to find out if he is all right. When there was no response to her knock, Mrs Lewis let herself in using the spare key that Mountford had given her. Finding his cats hungry, she has fed them, and is now preparing to go home to call the police. While Mrs Lewis has no doubt that Philip Church is responsible for the attack on Mountford, and that the means involved are beyond the purview of the police, she at least hopes that they will be able to find out if Mountford is still alive.

Mrs Lewis will be leaving the house as the investigators arrive. Should the investigators mention that they have news of Mountford, Mrs Lewis will invite them back to her house for tea, so they can tell her all that they know.

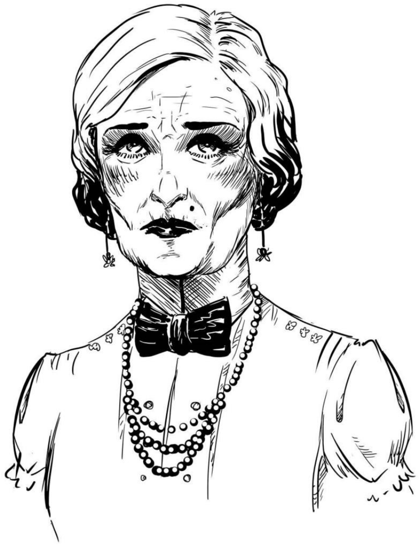
MRS LEWIS AND • HER FELINE FRIENDS •

Hermitage Road, Upper Norwood, Croydon (South West London)

Mrs Lewis lives on Hermitage Road in Upper Norwood, a suburban district on the northern edge of the London Borough of Croydon. Her house is a large three-storey detached Victorian villa, built in the Gothic style, with several bedrooms and generous gardens. While not precisely palatial, the well-kept grounds and expensive decorations lend it an air of wealth and gaudy elegance. The late Mr Lewis was a successful businessman in the oil industry, leaving his widow sufficient means to enjoy a comfortable standard of living.

The house is home to Mrs Lewis herself, her maid, Martha, and dozens of cats; with the influx of cats from the Dreamlands, not even Mrs Lewis knows how many there are. The cats have the run of the house and it is difficult to move anywhere around the Lewis residence without being under the watchful gaze of one or more of them.

Anyone visiting Mrs Lewis will be greeted at the door by Martha and taken through to the drawing room to await her mistress. If the hour is decent, Martha will provide tea and cakes. Mrs Lewis is nothing if not a good hostess.



Edith Lewis

First Impressions: A small, dowdy woman of advancing middle years. Mrs Lewis' days of paying attention to fashion are behind her, and most of her clothing is Edwardian and fading with age. She wears an ostentatious pearl necklace and too much makeup. She is dainty in her mannerisms, but overly talkative and often boastful.

Personal Details: Since her husband's death in the Spanish flu epidemic that followed the Great War, Mrs Lewis retreated from the social life they had built together. Only her obsession with cats and her connections with the Cat Fanciers' Association have kept her from becoming a complete recluse.

Secrets & Goals: Above all else, Mrs Lewis wants to become the living embodiment of Bast. Her frustration from her ongoing failure is making her desperate and insane. On a more mundane level, Mrs Lewis also wants the Cat Fanciers' Association to recognise the London Abyssinian as a show breed, and for her enemies in the Croydon and Sutton branch to be utterly destroyed.In pursuit of these goals, Mrs Lewis wants to retrieve the Eye of Lamashtu, as she believes it will help with her ascension to godhood. With the failure of

Mountford's attempt to steal it back, she will try to manipulate the investigators into taking it from Philip Church so that she, in turn, can steal it from them. To this end she will be quite open about having been in possession of the Eye until Church robbed her, although she will pretend that Mountford stole it from the British Museum without her knowledge.

Playing Mrs Lewis: Even in her madness and rage, Mrs Lewis never lets her true feelings show or is less than painfully polite. She will treat visitors to her home as honoured guests and afford them all the hospitality she can muster. Because of her obsession, conversation with Mrs Lewis will always drift back to the subject of cats and her accomplishments in their breeding, and she can be easily distracted in this manner.

Edith Lewis

Age 57, Cat Breeder and Shunned Devotee of Bast.

STR 50	CON 70	SIZ 45	INT 55
POW 70	DEX 58	APP 45	EDU 55
HP 12	DB 0	Build 0	Move 7

Sanity: 45

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 29% (14/5)

Skills: Cat Breeding 30%, Charm 60%, Psychology 30%, Speak to Cats 70%.

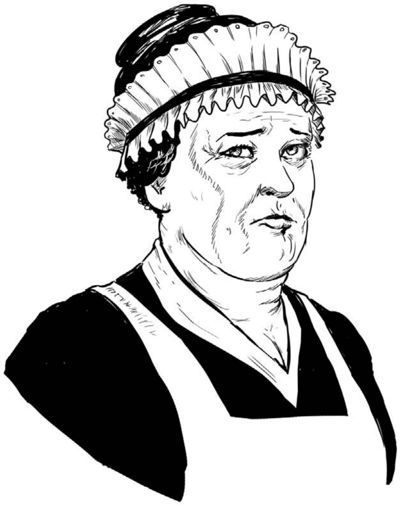
Spells: None as such, but Mrs Lewis is attuned to the Eye of Lamashtu and can still call on its power to summon 1D100 cats to her aid within 1D6 rounds (see **A Destruction of Cats**, pg. 165).

Note: As Mrs Lewis is attuned to the Eye of Lamashtu, no cats or catlike entities will attack her unless she harms them first. The only exception to this is Lamashtu herself, who would very much like to devour Mrs Lewis.

Martha Burbridge
First Impressions: A short, stout middle-aged woman with greying brown hair tied in a bun. She wears a well-tailored maid's uniform, including a cap. There is a nervous tic in her left eyelid that she frequently tries to rub away.

Secrets & Goals: With all the strangeness in the Lewis household, Martha is frightened that she has lost her mind. Her mother died of syphilis in an insane asylum, and Martha is beginning to wonder if she inherited this madness. She desperately wants someone to confirm whether the bizarre events she has witnessed are really happening.

Playing Martha: Be quiet and demure, especially when Mrs Lewis is present, but look around as if frightened of something. Laugh nervously when speaking to people, even when no one says anything funny. Rub your eyes frequently.



Martha Burbridge

Age 54, Frightened Maid.

STR 50	CON 40	SIZ 55	INT 45
POW 50	DEX 63	APP 50	EDU 35
HP 9	DB 0	Build 0	Move 6

Sanity: 34

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 31% (15/6)

Skills: Make Tea 60%

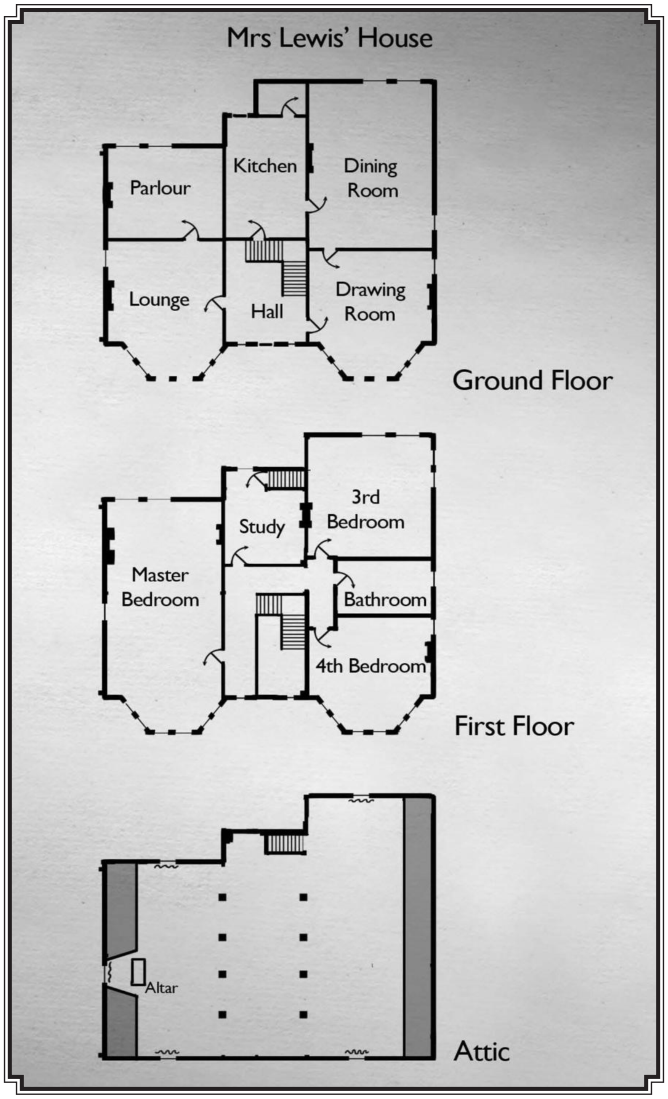
THE DRAWING ROOM

Mrs Lewis receives all her visitors in the drawing room, and as a result it is the most meticulously decorated room in the house.

While these decorations are just shy of gaudy, they do display a sense of personal taste that is singular and unrestrained.

The walls are covered with dense paisley wallpaper, in heavy blues and reds, almost redolent of the cats in some of Wain's more extreme paintings; a few of those paintings hang at various points in the room, clashing horribly with the wallpaper. The thick white carpet is overlaid by two large Persian rugs, both antiques, well-kept though slightly threadbare. The combined effect of all these patterns is overwhelming and some visitors find it quite vertiginous at first.

There are a number of pictures on the walls: four original paintings by Louis Wain; a selection of small, framed photographs of cats; and a pseudo-Ancient Egyptian depiction of a cat-headed woman sitting on a throne.



Two mahogany tiered corner shelves hold a number of porcelain statuettes of cats, as well as a few mock antiques executed in an Egyptian style. There is a black stone Egyptian statuette on the mantelpiece, depicting a similar cat-headed woman as in the painting that hangs above it. If asked, Mrs Lewis will identify the subject as Bastet, in a reverent tone.

The drawing room looks out over the back garden, and a set of French windows open up onto a paved patio. The bare patch of earth where the body of Ghassan Al-Jabiri is buried is visible from here (see **The Back Garden**, pg. 163).

THE STUDY

On the first floor, next to the master bedroom, is a large bedroom that Mrs Lewis has converted to a study and library. Two walls are covered in floor-to-ceiling bookshelves that hold a number of books on cat breeding, caring for cats and the history of domestic cats, as well as a large selection of books featuring the work of Louis Wain, including a full set of annuals from 1901 to 1915. Two shelves hold a range of books on Egyptology, the gods and goddesses of ancient Egypt, hieroglyphics and various occult subjects, including a number of works by Aleister Crowley. Examination of these books will reveal that they are largely unread.

The third wall holds a number of framed pictures, including three original paintings that Wain presented to Mrs Lewis, as well as a few photographs of Mrs Lewis with prize-winning cats she has owned.

A sturdy mahogany desk sits before the window, giving Mrs Lewis a pleasant view of the back garden as she works; this also affords an even better view of the lumpy, bare patch of flower bed where the remains of Ghassan Al-Jabiri are buried. A neatly arranged selection of stationery supplies sit on the desk, including writing paper that matches the letters sent to Louis Wain, along with a twelve-inch-tall black stone statue of Bast.

There are two banks of drawers on the desk, but only the top drawer of the right hand side is locked. This contains Mrs Lewis' notebook, in which she has been musing about the religious significance of cats. This includes sketches of the entity she has come to view as Bast, albeit it in the predatory guise of Lamashtu, who has visited her in dreams. Mrs Lewis has been trying to construct a rite of devotion to Bast that started out as a prayer, but has turned into a full-blown invocation; there are several drafts of this, as well as some clumsy attempts to translate it into Egyptian hieroglyphics. See **An Invocation of Bast**, overleaf, for details.

As well as the notebook, the locked drawer contains loose papers filled with rough sketches of what appears to be a shrine or a small temple. The altar depicted has a large statue of Bast standing beside it. There are measurements, shopping lists and invoices from local builders and joiners. Reading through these will reveal that Mrs Lewis has had her attic converted to accommodate these features.

The unlocked drawers contain official documents, correspondence and ledgers for the Croydon and Sutton Cat Fanciers' Association and personal correspondence, including letters and drawings from Louis Wain and some angry exchanges with Philip Church about the improbable parentage of the London Abyssinians that Mrs Lewis has proposed showing.

THE TEMPLE OF BAST

As Mrs Lewis has learned more about Bast and her worshippers, she has tried to emulate it in her own, ill-informed manner. To this end she has converted the attic room into a temple. The conversion is basic, with an Egyptian rug rolled out across most of the floor, the windows covered over with black cloth and small tapestries depicting Egyptian hieroglyphs hanging from the rafters; Mrs Lewis has stitched these tapestries herself, but her limited understanding means that the hieroglyphics are largely gobbledygook.

There is a wooden crate, repurposed as an altar, set against the far wall of the temple, covered with an embroidered cloth and an odd assortment of items. An ash-covered iron incense burner, procured from an occult bookshop in the West End, is covered with Chinese characters; there is a lingering smell of jasmine coming from the ash. A small copper plate holds the festering remains of a lamb's heart, bought from the local butcher. There are a few ceramic figurines of cats dotted around, and an original drawing by Louis Wain, depicting a cat in ecclesiastical garb, balanced on the edge of the altar.

Next to the altar, standing on the floor, is a three-foot-tall statue carved from a dark hardwood. It depicts Bast in a largely human form, but with a feline head. Her ceremonial headdress has been painted in gold and red, and her eyes and teeth are made from ivory.

While Mrs Lewis has been unsuccessful in her attempts to invoke Bast in this temple, she has managed to attract the goddess's attention in a small way. Enough of Bast has been brought into our world for the statue to become partly animate, but it has shunned Mrs Lewis, leaving her oblivious to its transformation.

While the statue does not pose a direct danger, it is unnerving to be around. A gentle purring sound that can be traced to the statue, and there is a moistness to the statue's ivory eyes that is quite unsettling. Should an investigator touch the statue, they will find it warm to the touch, with a furry softness that belies its carved wooden form. The statue will then begin to speak in a deep, growling but unmistakably feminine voice, prompting a Sanity roll (0/1D4). The statue cannot move or do any direct harm, but it can and will call all cats in the vicinity to its defence should anyone attempt to damage it (see **A Destruction of Cats**, pg. 165).

Bast will demand to know whether those present have come to offer her fealty or sacrifices. Should an investigator prostrate themselves in front of the statue, Bast will continue to speak to them; offering a sacrifice of blood or meat will win the goddess' favour and earn a bonus die on any rolls to Persuade or Charm her. Any investigator not offering at least obeisance, or, worse, being rude or mocking the goddess in any way, will be shunned by her from now on. Any link they have with the Eye of Lamashtu will be broken, and they will never again be able to attune it. Additionally, they will now gain a penalty die on all interactions, including combat, with cats or catlike entities.

If the investigators win Bast's favour, she will ask them to prove their loyalty by stopping the harm being done to her children in the name of petty human conflict. In particular, she demands that the hearts of Mrs Lewis (who she refers to as the "Unhallowed Priestess") and Mr Church (who she only knows as "He who clutches my Eye") be torn from their bodies and presented to her.

While Bast will offer no material assistance in this mission, no cats will harm the investigators should they attempt to kill Mrs Lewis or Mr Church; this includes the Ugallos and the Cats of Ulthar. Bast will also offer no boon to anyone bringing her these hearts, as she considers them her due. The only benefit is that any investigators who have aided Bast in this way will gain a bonus die on any attempt to attune themselves to the Eye of Lamashtu.

An Invocation of Bast

Mrs Lewis has no detailed knowledge of the occult and even less of the Mythos. Despite that, the invocation she has cobbled together has power; while it is little more than doggerel, Mrs Lewis' connection to Bast through her attunement with the Eye of Lamashtu has led to her accidentally creating a potent invocation. The only thing that has prevented its success so far is Bast's potent dislike of Mrs Lewis.

The chant begins, *"O Bastet, Mother of Cats and all things Feline, Chaser of Prey, Issuer of Most Beauteous Purrs and Beloved of the Moon, I beseech thee to lend me thy beauty, thy wisdom and thy strength."* It gets worse as it goes on.

In the hands of someone who has performed an act of devotion to Bast that has met with her pleasure (see **The Temple of Bast**, pg. 161), the invocation becomes something more potent. If such a person reads the words aloud on the grounds of the Lewis residence (or any other place that has been dedicated to Bast), calling on Bast to enter and possess them, and expends 15 magic points in the process (sacrificing hit points to make up any shortfall) then they should make a POW roll. The effectiveness of the spell will depend on the result of the roll.

Fumble: The spell goes wrong and has an unintended consequence: the caster permanently gains a feline attribute of the Keeper's choosing. This could include cat-like eyes, a tail, involuntary purring when happy or a taste for raw flesh.

Failure: Nothing happens, but the magic points are sacrificed regardless.

Standard Success: The spirit of Bast possesses the caster for 1D100 minutes. During this time the goddess will speak through them and control their actions. While Bast is limited by the physical form of her human host, she is able to command cats and cast magic as if she were in her own form. Bast cannot be controlled or commanded during this time, and will pursue her own agenda, which will involve striking down those who have misused her power and regaining control of the Eye of Lamashtu.

Hard Success: As per a Standard success, but the subject is physically transformed into an Avatar of Bast for the duration of the invocation. They will revert back to their own form afterwards. The host body will retain any damage inflicted on Bast during the possession.

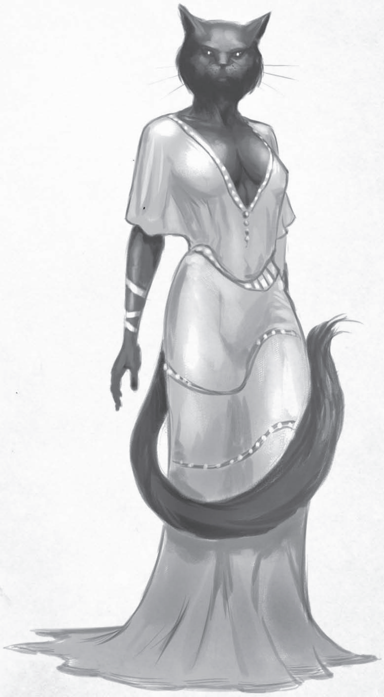
Extreme Success: As per a Hard Success, but the physical transformation will not wear off when the invocation is over. The caster will retain the appearance of Bast for the rest of their life, but not any of her powers. The physical stats and skills of the caster are unchanged, except for Appearance and Size.

Critical Success: The caster becomes a permanent avatar of Bast, losing his or her own identity completely and permanently.

Avatar of Bast

Mortal Flesh made Divine

This aspect of Bast is the familiar cat-headed woman, with skin like ebony, dressed in a white cotton tunic embroidered with gold. She moves languidly, stretching often, and speaks in a sensual, purring voice. She will not be hostile to humans around her, but also sees them as little more than playthings or tools to achieve her goal of keeping her children safe from the machinations of mad people.



Avatar of Bast

STR 240 CON 125 SIZ 60 INT 175
POW 150 DEX 225
HP 18 DB +3D6 Build 4 Move 10

Attacks per round: 3

Fighting attacks: If Bast must participate in a fight, she can transform one or both of her delicate arms and hands into the tawny forelimbs of a lioness and swipe with them. Her attacks penetrate armour without diminishment of damage and the dripping wounds do not heal until treated by magic or by a successful First Aid or Medicine roll. As well as bite and claw she also has the usual range of unarmed attacks open to humanoids.

Fighting: 100% (50/20), damage 1D8 + 3D6 damage bonus.

Bast will answer questions about the strange magic and horrors that have been done in her name, but she has little understanding of the human aspects of the dispute and none at all of the modern world. She will talk of how cats of dream stalk the waking world, performing petty tasks for even more petty humans, and how her fiercest warriors are in thrall to a man who has no love for them or their goddess.

THE BACK GARDEN

While the gardens of Mrs Lewis' house are modest in size, she keeps them exquisitely tended, and in the spring and summer months they are a-bloom with a riot of colours and fragrances. The perfection of her gardens has been tainted by the attentions of the many cats that live in them, digging up patches of ground, stropping their claws on trees and leaving piles of excrement across the lawn and flowerbeds. These are not only Mrs Lewis' London Abyssinians, but cats from the Dreamlands who have elected to stay in our world and look after their new mistress. They will take an interest in any investigators walking in the gardens, hissing, growling and taking the occasional swipe.

There are other, less natural-looking cats that hide in the shrubbery, hedges and sheds (see **Wain's Cats**, pg. 164). A Spot Hidden roll made while examining the gardens reveals flashes of unusually vivid colour moving in the shadows. While these cats will try to run and hide, they will attack the investigators if uncovered and cornered.

There is a bare patch of earth in one of the flowerbeds that has been turned over; a Spot Hidden roll will bring this to an investigator's attention. Three cats are sunning themselves on it (or bathing in the moonlight, if at night), and others are watching from the nearby shrubbery. A few inches beneath the surface of the earth lies the skeleton of Ghassan Al-Jabiri, one of the Children of Tranquillity. All the flesh has been stripped from his bones in the same manner as the remains of the Connett family. The cats are keeping the remains hidden to spare their mistress any distress, and they will not be happy if the investigators get too near the shallow grave.

THE LONDON ABYSSINIAN

Mrs Lewis' London Abyssinian cats look much like normal Abyssinians, with large ears, brown coats and long legs. The main differences are a heavier build, shorter tail and friendlier temperament. Most significantly of all, the distinctive ticking colouration of the typical Abyssinian's coat is missing. It is this last point more than any other that has led to Philip Church denouncing them as mere mongrels.

The London Abyssinians do, however, share the inquisitive nature of their namesakes, and will take a lively interest in any newcomers to their home, following them around and demanding attention. When no one else is around, the cats speak to Mrs Lewis in English, using high-pitched, almost yawning voices.

There is nothing inherently magical about these cats, but the one-time presence of the Eye, the repeated invocations of Bast and the presence of cats from the Dreamlands have changed the reality of the Lewis residence. Cats here can communicate with humans, should they desire to do so. Most of these communications are demands for food or affection, or questions about what the human is doing. Cats are not gifted conversationalists.

Should an investigator sneak around the Lewis residence, one or more of the London Abyssinians will follow them from a distance, sometimes perching on shelves or on top of doors.

While Mrs Lewis has told them never to speak to anyone apart from her, they forget themselves sometimes. An investigator who tries to sneak into Mrs Lewis' study or temple may be asked what they are doing by one of the cats, or told that "Mistress" won't like that. Any investigator engaged in conversation with a cat should make a Sanity roll (0/1D4).

Cats of Dream and Nightmare
The remaining cats in the Lewis residence are of less natural origins. While they do not pose much of a danger as individuals, they are a terrifying force en masse.

THE CATS OF ULTHAR

These visitors from the Dreamlands are, in most respects, everyday domestic cats. They are simply a bit smarter and less gentle than the cats of our world. Most can pass quite happily as normal cats – they are not pure-breeds, and sport black, ginger, tabby and tortoiseshell coats – although they tend to have a feral, hungry look about them.

The Cats of Ulthar

Intelligent and Proud Predators

STR 10	CON 45	SIZ 5	INT 60
POW 70	DEX 150		
HP 5	DB -2	Build -2	Move 10

Attacks per round: 2

Fighting Attacks: Cats will simply claw and bite their opponents, relying on speed and dexterity to avoid damage. A single cat will probably only fight if cornered, but two or three acting in unison will act to confuse an opponent with movement and multiple attacks.

Fighting 60% (30/12) 1D4-2.
Dodge 75% (37/15)

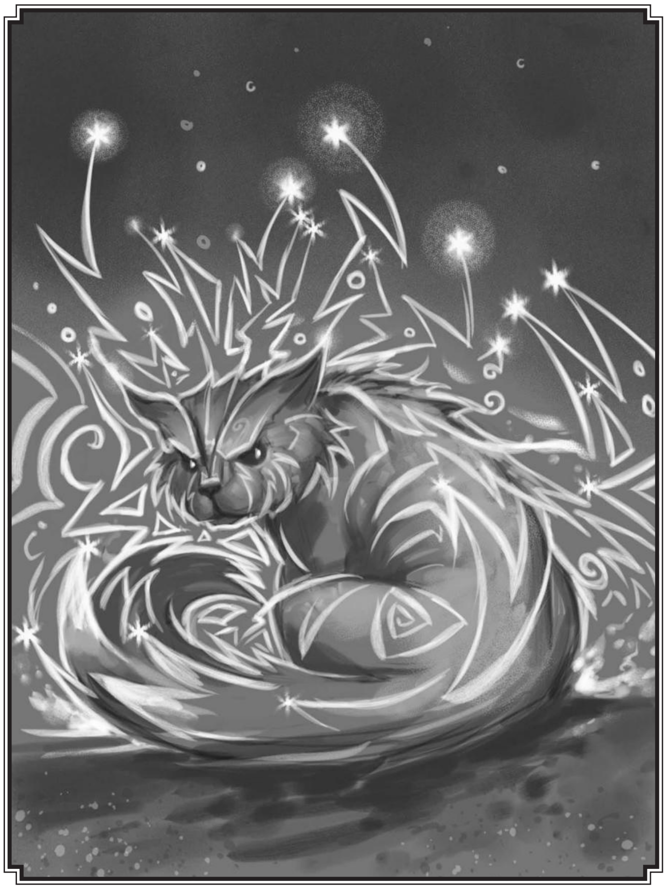
Skills: Climb 80%, Jump 80%, Stealth 60%.

Spells: Jump Through Space.

Sanity Loss: 0

WAIN'S CATS

The cats that Mrs Lewis has learnt to manifest through the power instilled in her by her brief possession of the Eye of Lamashtu have been shaped by her exposure to the art and delusions of Louis Wain. While Mrs Lewis has tried to gently dissuade her friend from his belief in cats as manipulative and monstrously energised entities, some elements of his vision have entered her dreams, and it is these dreams that define the more hideous cats that she summons.



The stats for a single specimen of one of these nightmare cats are presented below. For most purposes, Mrs Lewis will dispatch one or two of these cats, as that is all that is required. For more dangerous situations, such as killing an enemy, she will send a large group, in which case refer to **A Destruction of Cats**, which follows.

Physically, these creatures have the shape of normal quadrupedal cats, but are composed of fire, electricity or light. They are coloured in various bright hues that shift about them in kaleidoscopic patterns. Lines of energy or force pulsate off them, with a soft whispering or crackling sound. Their eyes look like bright stars, again in shifting colours, and watch with malign intelligence. They are capable of human speech, and will mock or taunt their prey in high, screeching voices.

More dangerously, perhaps, these cats also have access to magic, and are able to implant ideas into human minds or erase memories. They will only do this when instructed to do so by their human summoner.

Wain's Cats

Distortions of Madness and Nightmare

STR 20	CON 50	SIZ 10	INT 70
POW 80	DEX 90		
HP 6	DB -2	Build -2	Move 9

Attacks per round: 2

Fighting Attacks: Cats will simply claw and bite their opponents, relying on speed and dexterity to avoid damage. A single cat will probably only fight if cornered, but two or three acting in unison will act to confuse an opponent with movement and multiple attacks.

Fighting 60% (30/12) 1D4-2.
Dodge 45% (22/9)

Skills: Climb 80%, Jump 80%, Stealth 60%.

Spells: Dominate, Cloud Memory, Jump Through Space.

Sanity Loss: 0/1D3

A DESTRUCTION OF CATS

A Furry Wave of Feline Death

When Mrs Lewis (or anyone else attuned to the Eye of Lamashtu via an Extreme success on their Power roll) calls on the cats of dream and nightmare for help, she can bring them forth from the Dreamlands in number, rending the veil between worlds in a location within 200 yards. The cats will pour forth from the shadows in the dozens, ready to do their mistress' bidding. They begin to appear within 1D6 rounds of being called.

The cats that appear will be a mixture of the nightmare cats from Wain's delusions described above, various species of small wildcats and, making up the majority, cats from Ulthar. The nightmare cats will take the lead, coordinating any attacks using human speech. Once directed, the cats will swarm their victims, scratching and biting until their target falls and then devouring them, leaving only their bloody bones behind.

Any mundane cats in the vicinity of an event involving such a swarm will be caught up in the madness until the attack is over or disrupted and then be drawn off to the Ulthar to live with their new brethren.

A victim targeted by the swarm can try to evade using a Dodge roll. If successful they will still receive 1 point of damage from scratches and bites, but will avoid being knocked to the ground. If unsuccessful, the target will be knocked prone and will take 1D6 damage per round until they escape. A Hard STR or SIZ roll will be required to get up again from under the mass of attacking cats.

Fighting back against the cats is largely ineffective. Killing individual cats will only further enrage the others, and unless the investigators have access to a weapon that can affect an area, such as a Molotov cocktail, there will be more cats to replace the fallen in no time. A large fire will disperse the cats, but may present the investigators with a whole new set of problems.

Any attempt to flee the swarm should be played out using the chase rules. Use the stats presented above under **Wain's Cats** as representative of the lead cat giving chase.

Anyone who is successfully attuned to the Eye of Lamashtu or who has won the favour of Bast will be safe from attack. If they wish to try to turn the attack back on the sender they will be unsuccessful, as the sender is also protected by the Eye.

If the person calling the cats is killed or convinced to call off the attack, the cats will become peaceful, reverting to normal feline behaviour of grooming, investigating their surroundings or seeking the attention of any humans in the area. After a few minutes, they will start to wander off, returning to the Dreamlands through shadows.

Sanity cost: 1/1D8

MR CHURCH AND
• THE CATS OF SHADOW •

Philip Church has served as the deputy chairman of the Croydon and Sutton Cat Fancier's Association for five years and takes his position extremely seriously. A veterinarian by trade, he believes himself to be the only member of the local branch of the CFA with anything other than an amateur insight into the art of cat breeding, and holds Mrs Lewis in open contempt as a mere dilettante.

Since taking possession of the Eye of Lamashtu, Church has found himself exhilarated, confused and terrified in equal measure. The first time the Ugallos appeared to him, he thought he was going mad, then that he was about to die. When the spirits prostrated themselves before him and called him "master", he began to understand the power he now wields.

THE CHURCH RESIDENCE

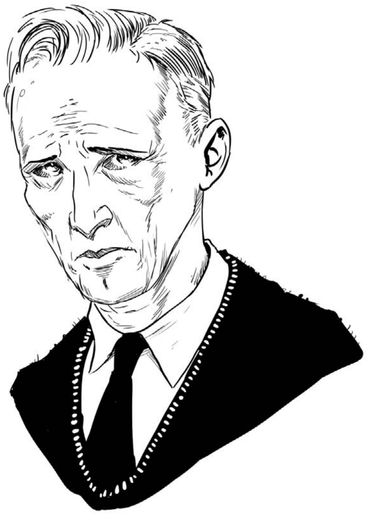
Bridge Road, Wallington, Sutton (South West London)
Philip Church lives in a modest semi-detached house on Bridge Road in Wallington, in the London Borough of Sutton. The house is a reddish-brown brick structure, with a small front garden and long, thin back garden, both of which are neatly tended. While Mr Church only owns three cats at present – two pure-bred Burmese and a tortoiseshell tabby of dubious parentage – his garden is usually home to several cats from the local area, including strays. Mr Church puts out food for them every night, often to the irritation of his neighbours.

Unless the investigators have come straight round from the Connett residence and have just encountered Church there, he will be home when they arrive. Church has taken a few days off from work to cope with the shock of Amelia Connett's murder and to plan his revenge.

While Church will initially ignore any knocks on his door, he will eventually answer if the investigators are persistent, but will not want to let them in. Church has been unable to remove all the bloodstains from the carpet on the stairs that resulted when the Ugallos attacked Thomas Mountford, and he is afraid that someone will notice. An investigator standing on the doorstep can attempt a Hard Spot Hidden roll to see the bloodstains and the bullet holes in the plaster where Mountford discharged his pistol into the Ugallos.

In the current climate of fear, Church keeps the Eye of Lamashtu about his person at all times. He even tucks it under his pillow when sleeping. Investigators meeting Church can make a Spot Hidden roll to notice the bulge of a large oval object in his dressing gown or cardigan pocket, depending on the time of day. Church will be quick to call the Ugallos to his defence should the investigators try to force their way into his house. Even when Church is not at home, he leaves the Ugallos manifested there as guardians. They stay in intangible form by default, blending with the shadows, but quickly take on solid form to deal with intruders.

Church will be suspicious that the investigators may be friends of Mrs Lewis, but if they can convince him otherwise, he will see them as potential allies. He will portray Mrs Lewis as a dangerous megalomaniac who hurts everyone around her and needs to be stopped. As Church is powerless to do anything to Mrs Lewis directly using the power of the Eye, he will encourage the investigators to poke into her affairs in the hope of provoking a violent confrontation between them.



First Impressions: A tall, thin man with greying sandy hair and pronounced cheekbones. He looks tired and distressed, and his eyes are reddened as if by tears. He favours drab clothing, such as beige suits or cardigans.

Personal Details: Church is known to his friends as a "confirmed bachelor". While he is not open about his homosexuality, given its illegality, he is not entirely closeted either and spends much of his leisure time in the pubs and clubs of Soho. Despite his friendship with Amelia Connett being entirely platonic, he had just proposed marriage to her, with the understanding that the arrangement would simply take social pressure off both of them. Connett was considering his proposal when she was murdered.

Secrets & Goals: Destroy Mrs Lewis utterly for murdering Amelia Connett.

Playing Church: Be utterly grief-stricken, with an undercurrent of burning anger. Grit your teeth when talking about Mrs Lewis or the CFA. Otherwise, be shy in your body language and speech – Mr Church is an introverted man by nature.

Philip Church

Age 41, Obsessive Cat Breeder and Master of Demons.

STR 60	CON 60	SIZ 55	INT 75
POW 70	DEX 60	APP 70	EDU 65
HP: 11	DB: 0	Build: 0	Move: 8
Sanity: 48			

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 35% (17/7)

Skills: Cat Breeding 60%, First Aid 50%, Medicine 30%, Administration 40%.

THE UGALLOS

The two spirits that once guarded the temple of Nabu take the form of large, humanoid figures, dressed in tunics and sandals. Their heads are those of lions, and their otherwise-human hands are tipped with sharp, cruel claws.

When the Ugallos start to stalk their prey, they are only seen as subtle movements of shadow, or possibly the glint of large feline eyes watching from the darkness. They take form when they are ready to pounce, coalescing from shadows.

Even in their physical form, the Ugallos appear to be living darkness, with only subtle differences in shades of grey giving them definition. The exceptions to this are their eyes, which sometimes catch the light with a startling opalescence, and their claws, which look like jagged shards of bone, dripping with the blood of past victims.

The Ugallos are single-minded and silent killers, created to guard and to slay those who would defile sacred places. While their purpose can be subverted by someone attuned to and in possession of the Eye of Lamashtu, the Ugallos are ill-suited to anything more subtle than striking terror, maiming and killing. They have no independent intelligence and no power of speech. They are eerily silent in their actions, with not even their movement making any sound.

What if the Investigators get hold of the Eye of Lamashtu?

Both Mrs Lewis and Philip Church want the Eye of Lamashtu for themselves, and only the protection offered by it has prevented each of them from destroying the other. Should the investigators steal it from Church, both Church and Mrs Lewis (assuming both are still alive) will attempt to take it from the investigators as soon as they know what has happened.

Mrs Lewis will find out quickly through her network of feline spies, as she has them watching Church's house at all times. As she still has control over her army of cats, she will use them to try to kill the investigators before they have a chance to attune themselves to the power of the Eye and gain its protection; she will have to travel to where the investigators are first, however, as she needs to be physically present to call her feline army from the Dreamlands.

Church's actions will depend on whether he knows or suspects that the investigators were responsible for stealing the Eye from him. Even if he does suspect, Church is far more limited in his options, as he needs the Eye to control the Ugallos. He will try to track down the investigators and plead with them to give him the Eye so that he can protect the rest of the CFA from Mrs Lewis' madness, reminding them that she was responsible for murdering Amelia Connett. If that fails he will produce a kitchen knife and attempt to steal the gem back using intimidation or, as a last resort, violence.

The Ugallos

Guardian Cat Spirits of Nineveh

STR 140 CON 70 SIZ 120 INT 30
POW 50 DEX 87
HP 16 DB +2D6 Build +3 Move 8

Attacks per round: 2

Fighting Attacks: These dangerous predators have sharp claws and teeth. May use a Fighting Manoeuvre to wrestle and pin its opponent. One Ugallo may draw an opponent out while the other sneaks up behind them to attack.

Fighting 60% (30/12) 1D6+2D6.
Dodge 43% (21/8)

Armour: None, but Ugallos can only be damaged when taking physical form.

Skills: Listen 40%, Stealth 100%, Spot Hidden 60%, Track 60%.

Special Powers

Incorporeal: As spirits, the Ugallos cannot be killed by any physical means. The physical form they take when attacking their prey renders them somewhat vulnerable. The Ugallos cannot inflict any physical damage before they take physical form, but can still be a menacing presence, sometimes used to herd or scare off enemies.

Banishing the Ugallos: Destroying them while in their physical form simply banishes them until the next time they are called forth (although they cannot be summoned for at least 24 hours after being dispelled by violence). Killing or rendering the bearer of the Eye of Lamashtu unconscious will also dispel the Ugallos until someone calls them again.

Sanity Loss: 0/1D6

THE CROYDON AND SUTTON • CAT FANCIERS' ASSOCIATION •

When Mrs Lewis first presented her London Abyssinian kittens to the Croydon and Sutton Cat Fanciers' Association in early 1925, Philip Church immediately knew them for what they were: a mixture of pure-bred Abyssinians and some wild tomcat off the street. No matter how much documentation Mrs Lewis provided about the father, Church derided it as fraudulent or, more charitably, erroneous. Mrs Lewis may very well have found a suitable male for the breeding, but a stray must have got to the mother first.

The local branch of the CFA has not recovered from the split this has caused, and is still openly divided into factions supporting each of the two leaders. Church's attempts to oust Mrs Lewis have failed to raise the support they needed, as have Mrs Lewis' moves to revoke Church's membership. Calmer minds have suggested splitting the membership into two societies, with Mrs Lewis taking Croydon and Sutton coming under Church, but neither Church nor Mrs Lewis want to lose the prestige that the larger group has.

The acrimony has caused all recent events and meetings to be cancelled, although there are still informal social gatherings of the members of the two factions.

Since the incursion of the Eye of Lamashtu into the previously mundane lives of the association's members, both Mrs Lewis and Philip Church have seen it as the answer to the problems facing the society. On this one point of agreement they are both calamitously wrong, and the escalating violence that the Eye has allowed is on the verge of destroying the association completely.

INVESTIGATING THE CROYDON AND SUTTON CAT FANCIERS' ASSOCIATION

Jermyn Street, Piccadilly (Central London)

Should the investigators wish to pay a visit to the national headquarters of the CFA, they can be found in a modest suite of offices on Jermyn Street in central London. The staff there are professional and will not speak ill of Mrs Lewis unless their confidence is gained first through an appropriate skill roll, after which they will confess that they are considering disenfranchising the Croydon branch because of the disrepute into which it is bringing both the Association and the hobby

The Cat Fanciers' Association in Fact and Fiction

The Croydon and Sutton Cat Fanciers' Association is not a real organisation. The actual Cat Fanciers' Association is an American body that has been in existence since 1906, serving as a registry of pedigree cats and running cat shows. Its British equivalent at the time would have been the Governing Council of the Cat Fancy. The fictitious Cat Fanciers' Association presented in this chapter is a national organisation comprising dozens of clubs throughout Great Britain. While the Croydon and Sutton branch is only one of many, its internal disputes have made it notorious throughout the association, and the national chairman, Sir Desmond Herbert, has come to wince every time he hears mention of either Mrs Lewis or Croydon.

of cat breeding. Sir Desmond himself refers to Mrs Lewis in private as "that bloody Lewis woman" and will welcome any information that the investigators can share that may help with her removal from office. Sir Desmond is also a vocal admirer of Louis Wain and will happily credit Wain with his own fascination with cats and the very existence of the CFA.

If the investigators wish to find out where and when the Croydon branch meets, there are a few avenues open to them. The staff at the CFA have the schedule that has been provided to them by Mrs Lewis, although it is rather out of date and only one upcoming meeting is listed, in a week's time. The location is the church hall of St Mary the Blessed Virgin at Addington. The same information can be found at a library, by going through local newspapers from Croydon or magazines devoted to cat breeding (Library Use roll required).

Father Cairns from St Mary's can confirm that not only has the upcoming meeting been cancelled, but so were the last three monthly meetings and the public cat show scheduled for last month. A Charm or Persuade roll will convince the otherwise discreet Father Cairns to gossip a bit more: while he has not heard anything officially, a mutual friend of his and Mrs Lewis' has told him that the local CFA is on the verge of breaking up over some internal dispute between Mrs Lewis and Philip Church. Of course, the investigators should not repeat this to anyone.

THE CHILDREN OF TRANQUILLITY

While the Children of Tranquillity have not identified the situation in Croydon as critical to their endeavours, they have still despatched two operatives – a young Iraqi woman named Nisrin Ahmad and a middle-aged Syrian man named Ghassan Al-Jabiri – to try to recover the Eye of Lamashtu. Their underestimation of the power of the Eye has led them to ruin. The body of Al-Jabiri, now stripped entirely of flesh, is buried in Mrs Lewis' garden (see **The Back Garden**, pg. 163). He died and was devoured when the two operatives tried to break into Mrs Lewis' house at night, only to be swarmed by the cats Mrs Lewis called to protect her. Ahmad escaped with her life, but she is badly injured and somewhat maddened by her experience. After resting for a few days, she is ready for revenge, even if neither her physical nor mental state will support this.

Nisrin Ahmad
First Impressions: A small, pretty Arab woman with eyes that are slightly too large for her face. She is wearing a stylish dress, hat and coat in an attempt to blend in. The coat is badly stained from the blood that has soaked through, especially from the ruined remains of Ahmad's left arm. Ahmad's face is pale and drenched in sweat, and she is obviously very ill.

Personal Details: While Ahmad survived the attack on her, the cats devoured most of the flesh on her left arm. Should she or anyone else remove her coat, the horrifying extent of her injuries will become apparent. White bone shows through the torn and eaten flesh down the entire length of her forearm, and her left hand is little more than a skeleton. Only the improvised tourniquet made from a red silk scarf has kept her alive this long, and the resulting infection will kill her soon.

Secrets & Goals: Ahmad believes Mrs Lewis to still be in possession of the Eye of Lamashtu, and it is remains her mission to recover it. Her more personal goal is now to destroy Mrs Lewis utterly for murdering her friend and colleague. She is unaware of the fate of the Children of Tranquillity (see Chapter 4).

Playing Ahmad: Shout incoherently about murder, cats, eyes and revenge in a mixture of Arabic and English. Fire shots at any cats in the area. Try to kill Mrs Lewis at any cost.

Nisrin Ahmad

Age 31, Revenge-driven Child of Tranquillity.

STR 65 CON 50 SIZ 60 INT 65
POW 50 DEX 73 APP 70 EDU 55
HP 3 DB +1D4 Build 1 Move 8
Sanity: 28

Attacks: 1
Brawl 50% (25/10), damage 1D3+1D4.
Knife 60% (60/12), damage 1D6+1D4.
Firearms (Handguns) 40% (20/8), damage 1D8, range 15 yards.
Dodge 50% (25/10)

Skills: Listen 40%, Stealth 60%, Spot Hidden 60%.

Other Languages: Arabic 70%, English 40%, French 55%, Sumerian 30%.

Note: Ahmad will receive a penalty die on all rolls as a result of her injuries and illness.

THE BLEEDING OF • THE DREAMLANDS •

Mrs Lewis' connection with the Cats of Ulthar is beginning to have unforeseen consequences. Every time she calls the cats through from the Dreamlands or attempts to invoke Bast, she brings more of the Dreamlands into Croydon. These effects are minor at the start of play, but will escalate as events unfurl.

The escalating stages are as follow. Move on to the next stage whenever Mrs Lewis performs an act of cat-related magic in her house or anyone calls upon the power of the Eye (for example, Philip Church summoning the Ugallos).

1. STRAY CATS

This is the situation at the start of the scenario. Not all of the cats that Mrs Lewis has called through from the Dreamlands have returned, and a number of the nightmare creatures of Wain's imagining still lurk around Croydon (see **Wain's Cats**, pg. 164). Once they are aware that the investigators have taken an interest in Mrs Lewis, they will in turn keep an eye on the investigators. Wherever the investigators go, at least one of the cats will follow, running across roofs and behind walls, hiding under bushes, watching. A Hard Spot Hidden roll will find the hidden cat in any location. These cats have no interest in fighting, being badly outnumbered, and will flee at the first threat of violence.

2. THE CALLING OF THE CATS

The Lewis residence becomes a beacon for cats. Every cat for miles around is drawn to the house over the days that follow. To begin with there is a slight-but-noticeable increase in the number of cats in Mrs Lewis' garden, and this increases over time. Within a day, there are over a hundred cats chasing each other through the shrubbery, clawing at doors and windows and crying for attention. A day after that, the house is besieged by cats that cover every square foot of the garden, and anyone who tries to approach or leave will have to force their way through the furry mob.

3. WINDOWS ONTO ULTHAR

The windows in the attic and study of Mrs Lewis' house no longer look out over Upper Norwood, but into the Dreamlands instead, as if the house were located in Ulthar. No matter the time of day, it is night-time beyond the windows, with a large, yellow moon hanging in the sky. The moonlight reveals rustic wooden houses of unfamiliar construction, most little more than hovels, with wild, overgrown gardens. Many cats can be seen prowling around in the shadows. Discovering this impossible view provokes a Sanity roll (0/1D6).

It is possible for investigators to clamber out of one of these windows and into the Dreamlands. Depending on how the investigators have treated cats in the waking world, the Cats of Ulthar may not be too happy to see them. Should the Eye be destroyed while an investigator has passed through the windows, or an investigator get lost while on the other side, they may be lost forever in the Dreamlands.

If magical events have escalated far enough for Bast to manifest, the cats that live on the moon in the Dreamlands will come to join her. Anyone looking through the windows then will see them streaming down from the moon en masse, leaping impossibly through space; this calls for a Sanity roll (0/1D3).

4. THE RETURN OF LAMASHTU

By this stage Bast has been pulled enough into the waking world that she is able to manifest physically without needing to possess an avatar, appearing in the centre of Mrs Lewis' temple. The aspect she takes is that of Lamashtu, the demon huntress, who has not stalked the world since the heyday of the Assyrian Empire. Even in this guise she is concerned about the well-being of her children, and will protect any cats she encounters, but her primary driver is hunger. She has come into our world to hunt and feed, and her appetite for human flesh is insatiable. The first prey she seeks will be Mrs Lewis, although if anyone else gets in her way first, she will strike them down.

5. CROYDON, SOMETIMES CALLED ULTHAR

By this stage the barrier between Mrs Lewis' house and the Dreamlands is so weak that Ulthar begins to supplant Upper Norwood. Ordinary suburban houses are replaced with wooden hovels of unfamiliar design. Side streets that should lead to residential cul-de-sacs twist off into the forests of the Dreamlands. Creatures of dream stalk amongst twisted trees and into the traffic of the High Street. Madness and panic result.

By the time events have escalated this far, the only way of returning Upper Norwood to some semblance of normality will be to destroy the Eye of Lamashtu (see pg. 149).

Lamashtu

Demon Huntress from Forgotten Times.

Where Bast is a largely neutral protector of cats, Lamashtu embodies sheer predatory malevolence. She is more sinister in form, having the head of a lioness and huge, clawed hands. Her fur is matted with blood, and she moves in a crouched, stalking motion. While Lamashtu can communicate with humans, she generally has no interest in doing so, as people are simply prey to her. As a goddess, Lamashtu is immortal, but her manifestation in our world can be destroyed. If killed, she will be reborn again immediately in the Dreamlands, but she will not be able to enter the waking world again unless called somehow.

Lamashtu will not attack anyone in physical possession of the Eye of Lamashtu, although the Eye affords no protection or control beyond this, and Lamashtu will retaliate should the holder of the Eye harm her. Being attuned to the Eye confers no protection on its own; only the bearer of the Eye is safe from Lamashtu's wrath.

STR 240	CON 125	SIZ 60	INT 175
POW 150	DEX 225		
HP 18	DB +3D6	Build 4	Move 10

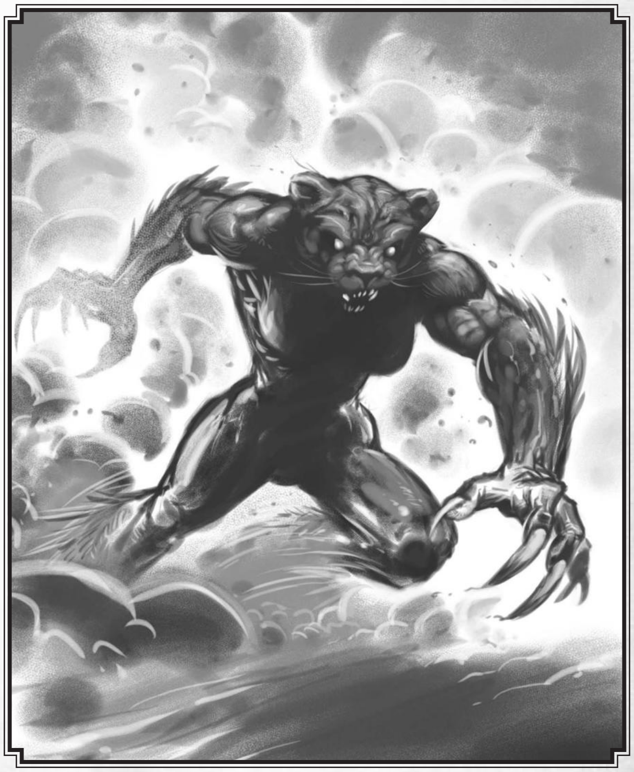
Magic Points: 20

Attacks per round: 3
Fighting Attacks: Lamashtu will rend and tear her prey with terrifying ferocity, using a blur of claws and fangs. Her attacks penetrate armour without diminishment of damage and the dripping wounds do not heal until treated by magic or by a successful First Aid or Medicine roll. As well as bite and claw she also has the usual range of unarmed attacks open to humanoids.

Fighting 100% (50/20), damage 1D8+3D6.

Spells: Whatever spells the Keeper wishes.

Sanity Loss: Seeing Lamashtu costs 1D3/1D10 Sanity points.



• KEEPING THINGS MOVING •

The following events are designed to help the Keeper maintain the momentum of the game and build tension. Not all of them need to happen, and the Keeper should use his or her discretion in bringing them into play. Given that the investigators will almost certainly interfere with the NPCs and their plans, the Keeper should adapt these as necessary.

MARTHA SEEKS HELP FROM THE INVESTIGATORS

Depending on how the investigators present themselves at the Lewis residence, Martha may see them as a potential way out of the nightmare in which she is trapped. She has seen strange cats made of light prowling around the garden, and heard others talking to Mrs Lewis in shrill human voices. She knows that Mrs Lewis has built some kind of shrine in the attic, and she has heard strange noises coming from it. Worst of all, Martha is sure that she saw Mrs Lewis burying a body in the flowerbed.

While Martha's conscience is telling her to call the police, she is worried that they will just think her mad; not only that, but Martha has lived under the same roof as Mrs Lewis for almost 30 years and wants to find some way of returning things to normal instead of destroying her life utterly. If the investigators have shown any indication of having seen strange things as well, this will be all the encouragement that Martha needs to surreptitiously tell them of what she has seen and beg for their help. Of course, unless the investigators take precautions, one of Mrs Lewis' cats is bound to overhear any such conversation and run off to tell Mistress.

MRS LEWIS INTRUDES IN THE INVESTIGATORS' DREAMS

If the investigators visit Mrs Lewis at least once and then head off elsewhere, she will be suspicious enough to have her cats follow them. In addition, she will try to spy on them in their sleep to understand their true motivations. Although Mrs Lewis has utterly failed to invoke Bast so far, she has taken on enough of the powers of the goddess to manifest through dreams to a minor extent. The night after meeting her, the investigators will dream that they are back in Mrs Lewis' drawing room. Each sits in a comfortable chair with one of Wain's nightmare cats perched on them, back paws in their laps and front paws on their chest, looking intently into the investigators' faces. Mrs Lewis herself stalks around the room on all fours, speaking in a voice that resonates with purrs. Her eyes are those of a cat and catch the light accordingly. At some point she jumps onto an Ottoman and begins grooming herself with her tongue.

Mrs Lewis has a few important questions for the investigators. What are their intentions in visiting her and asking so many questions? Are they trying to get hold of the Eye of Lamashtu? Will they retrieve it for her, in the service and glory of Bast? Will they make that dreadful Church man suffer as she has suffered? And, most importantly, do they recognise the legitimacy of the London Abyssinian breed?

Any investigator trying to remember the details of the dream should make a Hard POW roll; success will also result in a Sanity roll (0/1D3). Even failure means that odd snatches of the dream will come back the next time they visit the Lewis residence.

NISRIN AHMAD SEEKS REVENGE

Having recovered as best she can from the terror of the earlier attack, although still close to death, Ahmad seeks to make one final strike against the woman who killed her friend. She sneaks into the grounds of the Lewis residence and, spotting Mrs Lewis entertaining guests in the drawing room, tries to take the opportunity to empty her revolver through the French windows. The guests in question are the investigators, and anyone with a view of the French windows should make a Spot Hidden roll to see Ahmad skulking in the shrubbery. If successful, this will give the investigators in question one round in which to act as Ahmad staggers towards the window, wielding a revolver. If not stopped, she will fire wildly into the room. Every investigator present needs to make a Luck roll to avoid being grazed with a bullet or hurt by flying glass or shard of pottery from exploding statuettes; anyone failing the roll will take 1D6 of damage.

Should Ahmad be subdued and taken alive, she will scream and rant in Arabic, calling Mrs Lewis a witch, murderess and devil woman, demanding that she return the Eye of Lamashtu to its proper guardians. Despite the damage and the attempted murder, Mrs Lewis will not want to call the police, as she recognises Ahmad and is concerned that the police could end up finding the body in her flower bed. Mrs Lewis' protests at the idea of involving the police will be genteel to start with, laughing the whole thing off as a misunderstanding and saying that the poor woman needs to be put to bed in a guest room. Her plan is to have her cats devour Ahmad as soon as she is out of sight of the investigators. If the investigators insist on involving the authorities, Mrs Lewis will demand that they leave at once, and, should all else fail, call her cats to her defence.

THE UGALLOS ATTACK

Assuming he is still in possession of the Eye of Lamashtu, Philip Church will attempt another attack on Mrs Lewis. He is beginning to suspect that she is immune to attacks by the Ugallos, but he hopes to hurt her in other ways by killing Martha and any friends she has to visit. Church himself will not come to the Lewis residence. Instead he will orchestrate the attack from his car, parked a few hundred yards down the road from the house. The Ugallos slip out from the Eye and through the shrubbery and flower beds, until they reach the house. Any investigators who make a Hard Listen roll will notice that the cats gathered around the house are hissing and screeching more than they were before. Seconds later, there is a crash from the kitchen as Martha drops a tea tray and starts screaming. Unless any investigators were in the kitchen at the start of the attack and able to intervene, Martha will be dead by the time they get to her, her blood sprayed across the kitchen and her viscera spread across the floor. The Ugallos, crouched over her and tearing her to pieces, will look up when interrupted and prepare to pounce on their fresh prey.

• CONCLUDING THE CHAPTER •

While there is no fixed outcome to this scenario, there are a few likely ones, as outlined below. The Keeper is encouraged to let the investigators find their own solution to the problems posed by the activities of Mrs Lewis and Mr Church. The most important goal for the investigators is the recovery of the Eye of Lamashtu, and what to do about the other problems is a matter of conscience.

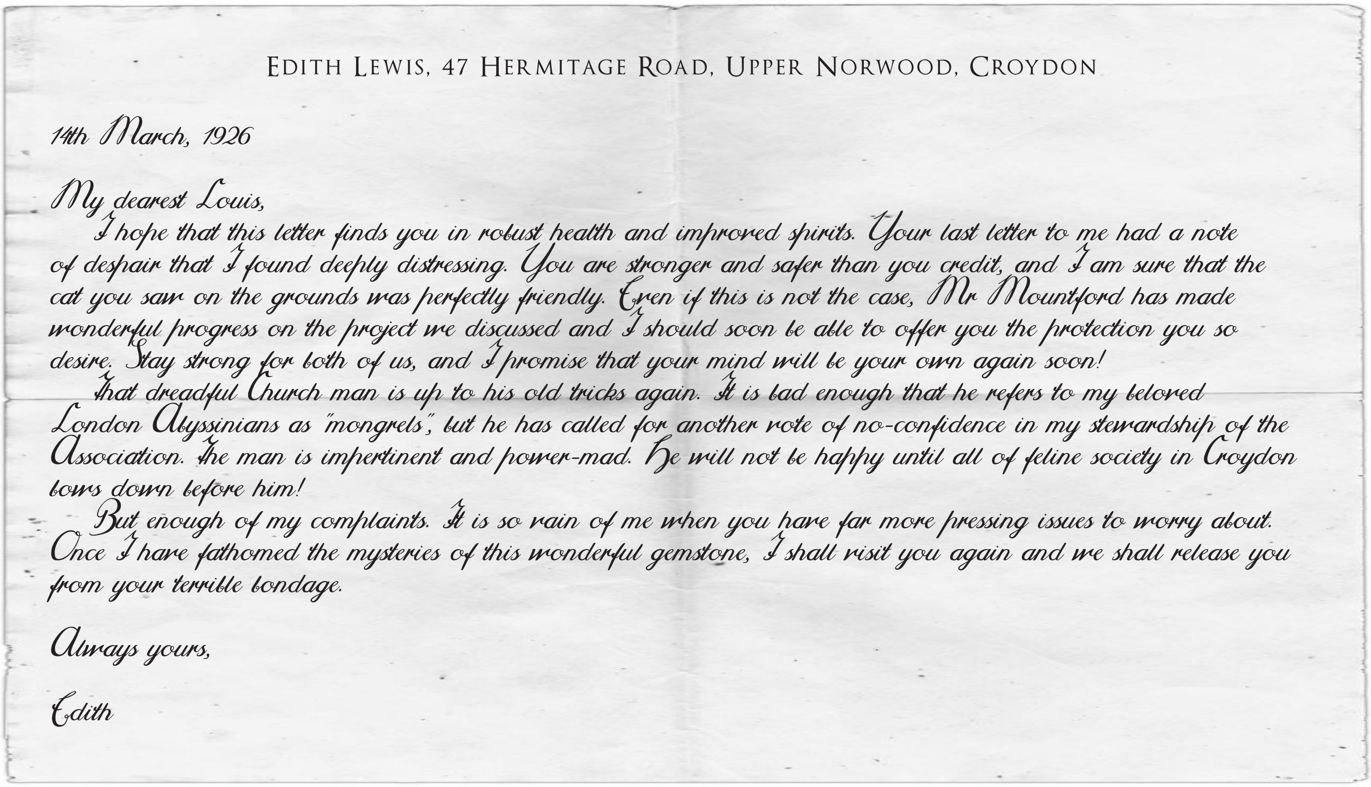
Mrs Lewis will not be stopped by normal means, and unless the investigators or one of her enemies succeed in killing her, she will continue drawing upon the power of Bast until Croydon and Ulthar are as one, with Lamashtu stalking its streets in search of human prey.

If the investigators keep hold of the Eye of Lamashtu and choose to attune themselves to its power instead of returning it to the museum or destroying it, it may prove a powerful weapon at the climax of the campaign (see pg.212). Having such a potent artefact in their possession will also make the investigators a target should other factions learn of the Eye and want it for themselves. At the very least, the Children of Tranquillity will try to steal it the first time the investigators let their guard down.

Rewards

Retrieving the Eye of Lamashtu.	+1D4 SAN
Ending the bloody civil war amongst the members of the Croydon and Sutton Cat Fanciers' Association.	+1D6 SAN

Handout 22: Letter from Edith Lewis to Louis Wain



EDITH LEWIS, 47 HERMITAGE ROAD, UPPER NORWOOD, CROYDON

14th March, 1926

My dearest Louis,

I hope that this letter finds you in robust health and improved spirits. Your last letter to me had a note of despair that I found deeply distressing. You are stronger and safer than you credit, and I am sure that the cat you saw on the grounds was perfectly friendly. Even if this is not the case, Mr Mountford has made wonderful progress on the project we discussed and I should soon be able to offer you the protection you so desire. Stay strong for both of us, and I promise that your mind will be your own again soon!

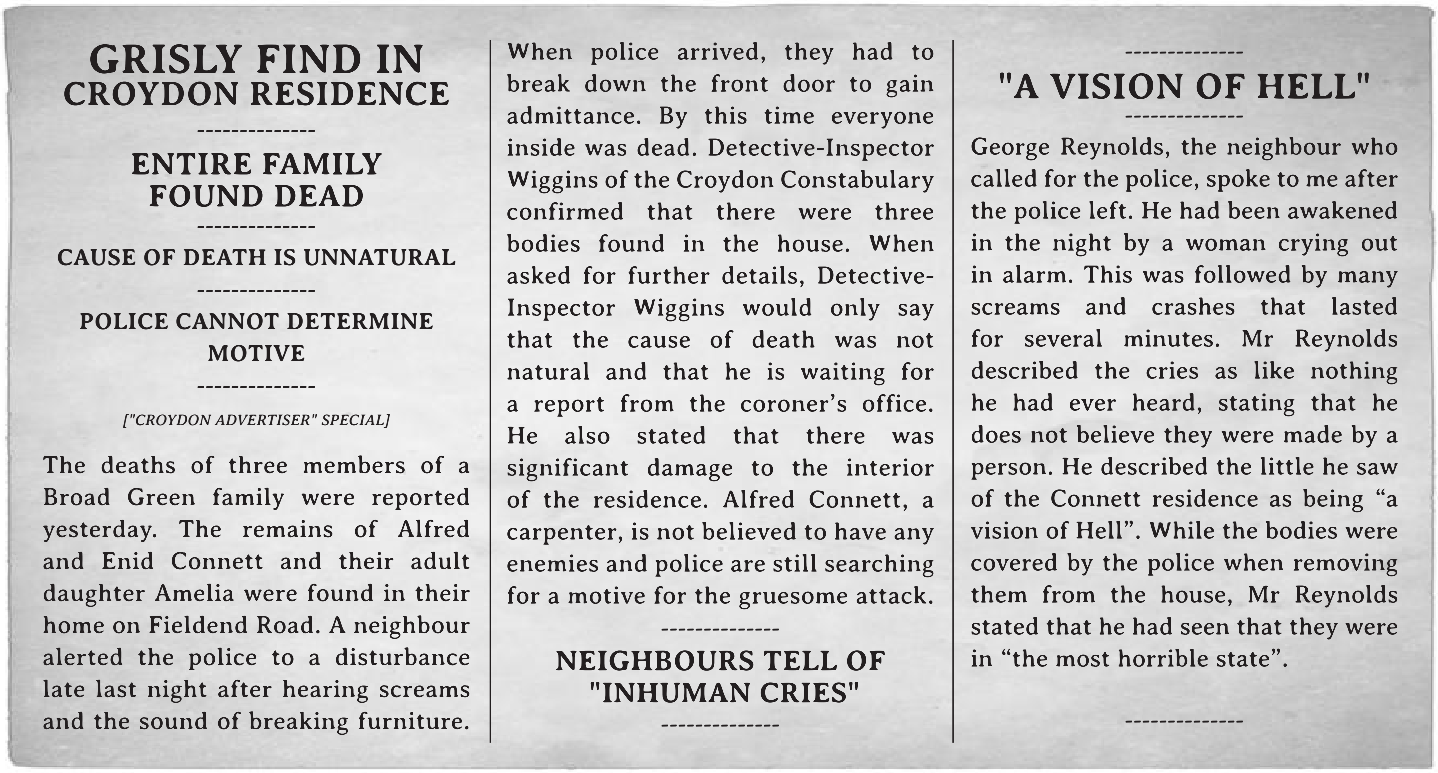
That dreadful Church man is up to his old tricks again. It is bad enough that he refers to my beloved London Abyssinians as "mongrels", but he has called for another vote of no-confidence in my stewardship of the Association. The man is impertinent and power-mad. He will not be happy until all of feline society in Croydon bows down before him!

But enough of my complaints. It is so vain of me when you have far more pressing issues to worry about. Once I have fathomed the mysteries of this wonderful gemstone, I shall visit you again and we shall release you from your terrible bondage.

Always yours,

Edith

Handout 23: Clipping from the *Croydon Advertiser*



GRISLY FIND IN CROYDON RESIDENCE

* * *

ENTIRE FAMILY FOUND DEAD

* * *

CAUSE OF DEATH IS UNNATURAL

* * *

POLICE CANNOT DETERMINE MOTIVE

* * *

["CROYDON ADVERTISER" SPECIAL]

The deaths of three members of a Broad Green family were reported yesterday. The remains of Alfred and Enid Connett and their adult daughter Amelia were found in their home on Fieldend Road. A neighbour alerted the police to a disturbance late last night after hearing screams and the sound of breaking furniture. When police arrived, they had to break down the front door to gain admittance. By this time everyone inside was dead. Detective-Inspector Wiggins of the Croydon Constabulary confirmed that there were three bodies found in the house. When asked for further details, Detective-Inspector Wiggins would only say that the cause of death was not natural and that he is waiting for a report from the coroner's office. He also stated that there was significant damage to the interior of the residence. Alfred Connett, a carpenter, is not believed to have any enemies and police are still searching for a motive for the gruesome attack.

* * *

NEIGHBOURS TELL OF "INHUMAN CRIES"

* * *

"A VISION OF HELL"

* * *

George Reynolds, the neighbour who called for the police, spoke to me after the police left. He had been awakened in the night by a woman crying out in alarm. This was followed by many screams and crashes that lasted for several minutes. Mr Reynolds described the cries as like nothing he had ever heard, stating that he does not believe they were made by a person. He described the little he saw of the Connett residence as being "a vision of Hell". While the bodies were covered by the police when removing them from the house, Mr Reynolds stated that he had seen that they were in "the most horrible state".

* * *

CHAPTER SIX

RISE OF THE KING

Wherein Nabu's true ambitions are realised.

• INTRODUCTION •

Edwin Elphinstone is privately employed as a clairvoyant by wealthy patrons among London society. Privately, he is the self-appointed high-priest of Nabu, and has beguiled and convinced one of his clients (the occultist and criminal mastermind, Aloysius Delgado) that he is descended from the Kings of Nineveh.

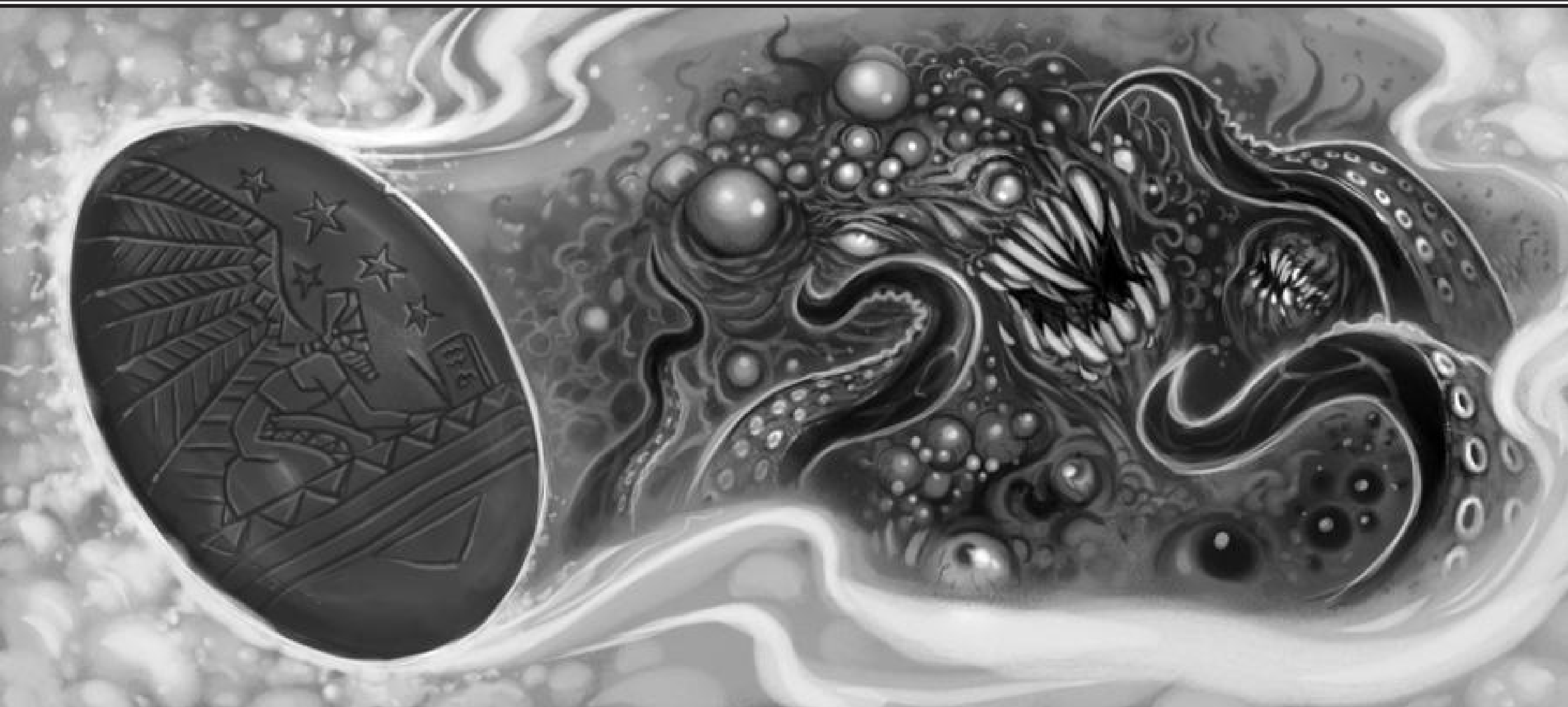
Edwin orchestrates the theft of a particular artefact of Nineveh (the Seal of Nabu) from the British Museum. He then uses the artefact to enable Nabu to possess Delgado. This leads to a series of unfortunate events, which the players are invited to investigate.

Ultimately Nabu abandons Delgado as a host body, and instead sets his sights on no lesser target than King George V himself!

• THE SEAL OF NABU •

The seal is a disk of blue-glazed clay barely two-inches across (4.5 cm). It depicts a priest in prayer before the symbols of Nabu (a writing stylus and clay tablet). Though it does not appear to be of any great value, it was long ago blessed by an avatar of Nabu and bestowed upon one of his priests in ancient Nineveh. That priest could then use the artefact as a means of communing with his god. To those with mystic sight, such as Edwin, the artefact shines with a mysterious blue light, as if it were a hole in the veil of reality through which the unholy glow of Yog-Sothoth were trying to break through. Anyone who succeeds in a Cthulhu Mythos skill roll will be able to see the blue light shining from the disk.

Yog-Sothoth is a vast and incomprehensible entity, to whom the human race is of no significance. But in the guise of Yul'huthris, he is able to project a fragment of himself through the seal to possess the bearer. Once possessed, the bearer becomes an avatar of Yul'huthris. This avatar is known to



humanity as the god Nabu. It has been a long time since the seal was last activated and its power had become dormant, Yul'huthris' essence trapped in the mummified body of Abn-ashtu in the Tomb of Nabu. When the tomb was disturbed, its wards broken and the Seal of Nabu removed, Yul'huthris' essence was freed from the corpse. When Edwin acquired the seal, he attracted Yul'huthris' attention through it once more, effectively reactivating it.

USING THE SEAL TO POSSESS A HUMAN HOST

Now that the seal is active, the spirit of Nabu may look through it as if peering through a keyhole. When the seal is held by one that Nabu finds suitable an attempt an possession may be made. This requires an opposed POW roll by Nabu versus the target. If Nabu wins the roll, the holder is possessed. If the holder wins the roll, the possession is repelled.

Once possessed, an individual's consciousness is subjugated to the will of Nabu. The spirit of Nabu may vacate the human host at will. If the seal is broken, Nabu or his high priest will set about creating and blessing a new seal, a task that takes at least one day.

If a person takes hold of the seal they may attempt to exorcise a possessed host. The person attempting the exorcism must make a Cthulhu Mythos skill roll, which is opposed with a POW roll for Nabu (whose POW is 120). An investigator typically has a low Cthulhu Mythos skill score and thus the likelihood of a successful exorcism is very low. If the exorcist wins the opposed roll the spirit of Nabu is cast out. When expelled, Nabu may immediately make one attempt to possess anyone in close proximity, including the exorcist (requiring Nabu to succeed in an opposed POW roll with the target).

A vacated host will partially recover their personality, but will remain forever scarred by the experience. All former hosts of Nabu are viewed as worthy of respect by Nabu, his priest (Edwin), his steed Sirrush (see pg. 15) and all those that have had their souls consumed by Nabu.

PARTIAL POSSESSION OF A HUMAN HOST

Until the Ritual of Ascension has been performed, any possession of a human host will only be partial. Partial possession lasts as long as Nabu wishes it to, and he may leave the host at will. No physical transformation takes place as a result of a partial possession. While possessed, the host's mind is suppressed and Nabu is in full control of the host's body. See pg. 14 for Nabu's stats while partially possessing a host.

FULL POSSESSION OF A HUMAN HOST

Full possession is triggered by the casting of the Ritual of Ascension (see pg. 206), resulting in Nabu fully manifesting on Earth. See pg. 210 for Nabu's stats when fully manifested.

• RUNNING THIS CHAPTER •

The key antagonist in this chapter is a cultist by the name of Edwin Elphinstone, hitherto unseen in the campaign thus far. He is a servant of Nabu, with plans to usher in a new age of terror for humanity. This chapter ends with Nabu possessing the British Monarch. The events are presented in such a way as to give the players little or no way of averting that final event which sets up the final chapter. There is, however, plenty for the players to do, and how they perform and the choices they make will all stack up and contribute to the balance of the odds in the final chapter.

Regardless of how the previous chapters have worked out, you should be able to pick up the action afresh with this chapter. Everything that has happened up to this point should be considered, and the contents of this chapter adjusted to suit your group's story. So if this chapter mentions a certain non-player character who has already come to a gruesome end, you should feel free to insert an alternative character. Advice is included in the text on how to make appropriate modifications.

TIMELINE OF EVENTS

1924
Autumn – Aloysius Delgado meets Edwin Elphinstone and employs his services as a mystic and spiritualist. The two form a bond.

1926
2nd June – Elphinstone meets with the Gyre brothers to arrange the theft of the Seal of Nabu from the British Museum.

5th June – The Gyre brothers carry out the burglary of the artefact from the British Museum.

6th June, lunchtime – The Gyre brothers meet with Edwin Elphinstone in a pub and place the Seal of Nabu in his hands.

7th June – Edwin Elphinstone activates the artefact at his home.

9th June – Edwin Elphinstone pays a visit to Aloysius Delgado's home. Delgado is possessed by Nabu. Elphinstone takes up residence in Delgado's home.

10th June – Nabu's powers grow and he learns of the modern world. He pays a visit to Buckingham Palace (though does not gain entry) and makes enquires about the King's calendar and garden party. Nabu consumes the souls of Delgado's servants. The presence of Nabu has a warping effect on his surroundings, especially on Delgado's house in Belgrave Square.

12th June – The Gyre brothers are invited to Delgado's house, where Nabu's servants seize them. Thomas escaped, but Milton is left at Nabu's mercy.

13th June – Thomas Gyre (burglar) rescues his brother (Milton) from captivity at Delgado's house. Sunday evening, Nabu and Edwin visit a local church; Nabu consumes the souls of the congregation. Nabu withdraws from Aloysius, leaving him a hollow shell of a man, but still blessed in the eyes of Elphinstone.

14th June – Elphinstone returns home with the Seal of Nabu. He visits his next target, Myrtle Everett, a female client of his. He gives her the Seal and persuades her to gift the item to the King at the garden party. The newspapers carry reports of a strange event at a local church on the previous evening.

The chapter begins here, on Monday 14th June – The investigators are told of the theft of items from the British Museum. The burglary was subtle and no one knew of it until the Monday morning (a fake item was substituted in place of the real artefact). The investigators also learn of the strange events at the church.

16th June – The Royal Garden Party. The Seal is presented to King George V, who is then possessed by Nabu.

• THREATS •

EDWIN ELPHINSTONE

Edwin Elphinstone (see pg. 12) is a key player in this chapter of the campaign. As a way of building continuity in your story, you may wish to have Edwin show his face in earlier chapters, such as at the auction. Edwin has an active interest in all things related to Nabu and would be keen to purchase any artefacts that might come up for sale. However, his resources are limited, and so he is unable to acquire such things by lawful means.

The investigators should have no reason to suspect Edwin prior to the events in this chapter, though they may have chosen to investigate him nonetheless. This presents you, as Keeper, with a choice. If you wish to play the story of the campaign as it is presented, exchange the role of Edwin with that of another NPC, so that the players do not uncover the priest of Nabu in an earlier chapter. On the other hand, if you are happy to play a more organic story and blend the campaign chapters together, the investigators in your game might uncover the truth of Edwin and his nefarious plans early.

The latter option demands more adaptability and improvisation from the Keeper. If Edwin knows the investigators are on to him he could go into hiding, or perhaps he has an accomplice or hires a gang of thugs to thwart the investigators. Unlikely as it is, should events previous to this chapter lead to Edwin's death, simply have an alternative NPC take the role of high priest of Nabu in this chapter.

NABU

On Wednesday 9th June, Edwin visited the home of Aloysius Delgado. After their many previous meetings Aloysius was thoroughly impressed with Edwin. Seated comfortably in the drawing room, Edwin passed the Seal of Nabu to Aloysius and bid him to focus upon it. The disk began to shine with an inner light. After a brief psychic struggle, Aloysius slumped in his chair, his eyes rolling up in his head. After a few moments his lips began to move, forming words in a dialect no man had spoken on Earth in over a thousand years. Edwin became highly excited as he gazed upon the serene features and glowing eyes of the one who, until moments before, had been Aloysius Delgado. Edwin was now face to face with his god.

Nabu vacated Aloysius Delgado's body on the evening of Sunday 13th June. This left him a hollow shell of a man, wandering the street of London in a confused state. In all likelihood he will be admitted to Bethlam Hospital. Investigators who have met him before will be shocked if they encounter him in his present state.

What if Delgado is Dead?

Should Aloysius Delgado be dead or otherwise predisposed in your game, substitute another NPC — perhaps another member of the Wentworth Club, or one of the collectors encountered in Chapter 2. It is only important that the individual be a wealthy Londoner, with a large house, servants and a propensity to indulge in the occult.

The target could be male or female, and for some continuity it is preferable (but not essential) that you pick an NPC who has appeared in play before. Where the text of this chapter refers to Aloysius Delgado it assumes he is Edwin's target. If you have substituted someone else for this role, be sure to make the necessary changes throughout.

Aloysis Delgado, While Possessed by Nabu
At the start of this chapter Nabu has already abandoned Delgado as a host. However, circumstances may change and Delgado may be repossessed by Nabu, and so statistics are provided for this eventuality below.

First Impressions: His physical appearance remains largely unchanged. His deportment becomes dramatically altered, standing taller and moving more gracefully. In subdued lighting it is apparent that his left eye shine with an inner light.

Secrets & Goals: In the first few days Nabu wished to learn about the modern-day world and feed upon human souls. In this time he selected his next target for possession; King George V.

Playing Aloysius while Possessed: Stare at people as you ponder whether to eat their soul now or save it for later.

Aloysius Delgado, While Possessed by Nabu

Age 47, Vessel for a God.

STR 45	CON 65	SIZ 70	INT 100
POW 120	DEX 62	APP 60	EDU 70
HP 13	DB 0	Build 0	Move 5
Sanity: 60	Magic Points: 24		

Attacks: 1
Brawl 75% (32/15), damage 1D3.
Dodge 31% (15/6)

Skills: Archaeology 35%, Anthropology 40%, Credit Rating 90%, Fast Talk 30%, Law 70%, Library Use 68%, Listen 35%, Occult 70%, Psychology 40%, Spot Hidden 47%.

Other Languages: Greek 30%, Latin 44%, Sumerian 24%.

Spells: Bind Enemy, Candle Communication, Contact Spirits of the Dead, Enchant Candle, Evil Eye, Mesmerise, Nightmare, Voice of Ra, Warding the Eye.

Special Powers: See pg. 14.

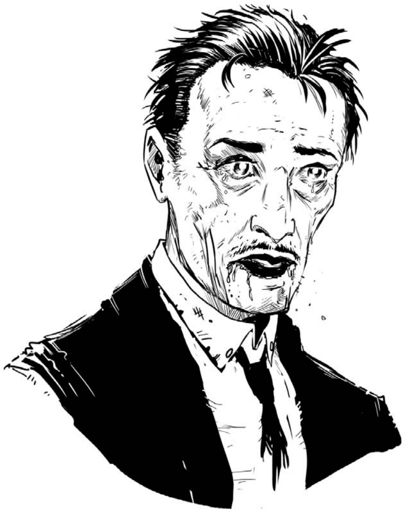
Sanity Loss: There is no Sanity point loss for seeing Aloysius possessed by Nabu. A Keeper may require a Sanity roll (SAN 1/1D6) for those observing Aloysius using his special powers, see pg. 15 for more details.

Aloysis Delgado, After Being Released from Possession by Nabu
First Impressions: Aloysius shambles around in his dirty, torn and crumpled up suit, his hollow-eyed stare seemingly forever searching for something lost. His jaw hangs open, spittle collecting in the corners of his mouth.

Personal Details: Investigators who have met him before will be shocked if they encounter him in his present state. In his befuddled state he may prove to be a handy clue dispenser for the investigators.

Secrets & Goals: Aloysius has played host to a god. He now realises his own insignificance and has no goal other than to serve Nabu. He knows of Nabu's intention to possess the King. If the Keeper wishes to use the opportunity to pass on a clue, Aloysius may boast about Nabu's plan to the investigators.

Playing Aloysius after his Possession: Look over the shoulder or head of the person you are talking to, and do not make eye contact.



Aloysius Delgado, After Being Released from Possession by Nabu

Age 47, Empty Vessel.

STR 45	CON 65	SIZ 70	INT 20
POW 03	DEX 62	APP 60	EDU 70
HP 13	DB: 0	Build: 0	Move: 5
Sanity: 0			

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 31% (15/6)

Skills: Credit Rating 90%, Cthulhu Mythos 25%.

Special Powers
Repossession: If Nabu is not possessing another human host, Aloysius may call upon Nabu to re-possess him. Aloysius will only use this ability if he is threatened. It takes a few rounds for Aloysius to be possessed by Nabu, after which Nabu is free to leave as he wishes. Aloysius may only call Nabu back once.

THE CHILDREN OF TRANQUILLITY

The Children of Tranquillity's role in both this chapter and the next is left purposely vague, as much of their capabilities will depend on how severe a blow the investigators dealt to their operations at the climax of Chapter 4. It is perfectly feasible that they will play no further part in the finale of the campaign; or, perhaps, they will be more active than ever before, maybe even allied with the investigators.

• A CHOICE OF TWO LEADS •

There are two possible leads for the investigators at the start of this chapter. It is to be expected that the players will learn of both on Monday 14th June. The first lead is the news of the theft of the Seal of Nabu. The second lead is a newspaper report of a strange event that took place at a London church on the previous day (**Handout 24: Newspaper Newspaper Report of the Strange Event at St Luke's Church**, pg.198). As Keeper you may wish to present your players with both of these clues simultaneously, then allow them to decide upon their intended course of action. Alternatively, you may prefer to provide one of the two clues (in whichever order you prefer), keeping the other in hand until you choose to bring it into play.

Avenues of Investigation

Depending on which lead they follow first, the investigators have a number of different routes they may follow. Details on each of these can find found in the following sections.

Investigating the Burglary
- At the British Museum (pg. 180)
- The Potter (pg. 183)
- The Antique Dealer (pg. 183)
- The Gyre Brothers (pg. 186)
- Delgado's House (pg. 188)

Investigating the Strange Event at St Luke's
- At St Luke's Church (pg. 181)
- The Police (pg. 182)
- Delgado's House (pg. 188).

Either lead could ultimately lead directly to Delgado's residence. The Keeper is advised to make each of the two courses equally challenging to encourage the players to engage with both leads; St Luke's and the Gyre brothers. The clues should not be handed to the players on a plate, but rather the player characters should be compelled to earn their title as investigators. If they reach a dead end there is always the Idea roll.

• THE BURGLARY •

The burglary forms part of the set-up for this chapter and is introduced to the players as a fait accompli. When the Seal of Nabu came to Edwin's attention he set about to acquire it by any means necessary. Edwin Elphinstone knows people from all sectors of society, as does Delgado, including those among the criminal class. To this end, he used two of Delgado's criminal 'associates', the Gyre brothers, to steal the artefact for him. He contacted the brothers on 2nd June and tasked them with stealing the Seal of Nabu and replacing it with a fake which he gave them in advance. The Gyre brothers conducted the burglary at the British Museum on the night of 5th June.

The burglary was carried out with some subtlety. Evidence of a break-in will have been found at the time, with numerous valuable items unrelated to Nabu clearly missing. The subtlety is present in the covering up of the theft of the seal. Not only was the seal judged to be of low monetary value, but when it was stolen it was replaced with a replica, and thus its removal went unnoticed. The replica was not identified until a week later on Sunday 13th June. The investigators hear of the burglary on the following day. Prior to the discovery of the replica seal there was no connection made between the burglary and the artefacts of Nabu, and thus the investigators had not been notified.

THE BRITISH MUSEUM

Museum Street

(see ***An Investigator's Guide to London***, pg 138)

The investigators should by now be familiar — and friendly — faces to the curators at the British Museum and a logical choice for them to inform about the break in. If not, you may need to impart the information that follows in a different way.

Evidence of the burglary will have been cleared up by now, the trail being over a week old. The burglary took place on the night of Saturday 5th June. It is believed the thief (or thieves) hid in the museum until after closing time, then broke out of the museum at night with several valuable artefacts.

It is assumed, though it cannot be proven, that the Seal of Nabu was replaced with a replica by those same thieves during the burglary. Items that were stolen include:

- Gold coins of Byzantine Emperor Heraclitas, minted in Cathage c. 610-613.
- Casket, inlaid with silver and gold. Iran, 14th century.
- Mace with horned human head. Iran, Qajar Dynasty, early 19th century. Made of steel inlaid with gold and silver, the mace may have been used in dervish processions.

If the Artefacts are Housed Elsewhere

The default location of the Seal of Nabu is with the other artefacts at the British Museum. If events in your campaign have resulted in the artefacts being housed elsewhere you will have to make some changes. Likely alternative locations would include:

- An investigator's house; perhaps one of your players decided that the artefacts would be best stored in a secure place of their own design.
- A non-player character's residence; the artefacts may have been stolen by a third party already.
- Police evidence room or a bank vault; the British Museum is a guarded building, but there are places that are even more secure.

Wherever the seal may be, the robbery will have been successfully carried out using whatever means may be appropriate. If in your campaign the event takes place somewhere other than the British Museum, you will have to adapt the scene of the crime accordingly.

The players may wish to look for evidence at the scene of the crime. There are no obvious clues present, but if the players persevere or come up with an interesting way of finding evidence, their efforts should not be in vain. The following clues might somehow be disseminated to the players:

- It is possible that someone may have seen a blond-haired young man (Thomas Gyre) acting suspiciously that day.
- Small balls of thread bearing traces of blood might be found where Thomas Gyre hid. Always a nervous and fidgety individual, he had not been able to resist picking at the bandage on his injured arm, pulling off loose threads and rolling them between his fingers before carelessly dropping them to the floor. This evidence is unlikely to lead anywhere, other than a possible connection with Thomas Gyre, if and when the investigators track him down.

Beyond those possible clues the British Museum is likely to be a dead end at present.

Investigators might proceed to St Luke's Church. Alternatively they conduct research elsewhere into the other stolen items. This might lead them to an antique shop in North London or the potter who made the fake seal (pg. 183).

AN EVENING OF TERROR • AT ST LUKE'S CHURCH •

Oseney Crescent, Kentish Town (North London)
St Luke's Church can be found in Kentish Town, North London. Built in the 1860s, this red-brick church has a tower and tiled roof. Inside, the structure is supported by stone columns. Stained glass windows depict the twelve apostles.

On the evening of Sunday 13th June, Aloysius Delgado (possessed by Nabu) and Edwin Elphinstone made their way to St Luke's Church. Meeting with the vicar in the vestry, Nabu consumed the clergyman's soul and instructed him on a new order of service. The 'service' began with the vicar introducing Nabu as the guest speaker for the evening. Nabu then spoke for a few minutes, espousing on the glory of god with a conviction that impressed many in the congregation. He then called them forward for to receive communion, consuming their souls one at a time. As Nabu consumed the souls of the congregation his presence and power began to cause unintended side effects (see **Warp Reality**, pg. 14). Holes were torn in the fabric of reality; creating a gate in the chancel, through which a pair of dimensional shamblers entered. Those that had been drained by Nabu looked on in wonder as these monsters tore through the crowd. The church, its doors closed and locked, was plunged into chaos. Nabu, now satiated on human souls, exited the church by a side door along with Edwin. Together they locked the door behind them and abandoned those inside to their fate.

Elphinstone and Nabu (Delgado) then made their way back to Delgado's residence.

VISITING THE CHURCH

Monday's newspapers carry the story of the events that took place at St Luke's on the Sunday evening. Police and medical staff attended the scene. If the investigators visit on the Monday they are likely to find a few police officers still inspecting the crime scene and taking notes. Mrs Holden, a local lady, keeps the officers supplied with tea in a bid to overhear titbits that she will later distill into the tastiest and freshest of gossip.

If the investigators' visit to the church is delayed until Tuesday or later, they will find it locked and empty. A sign will be posted to the door, *"No admittance until further notice"*.

Inside, the church is in disarray. Ancient wooden pews lie toppled and askew. In the chancel a circle of scorched and melted flooring (made up of red and black tiles), now cold, is all that remains of the Gate. A successful Cthulhu Mythos or Occult skill roll will identify this as the site of a magical gate. Bloodstains can be seen in many places across the church. Sawdust was used to soak up the excess, after which it was swept up.

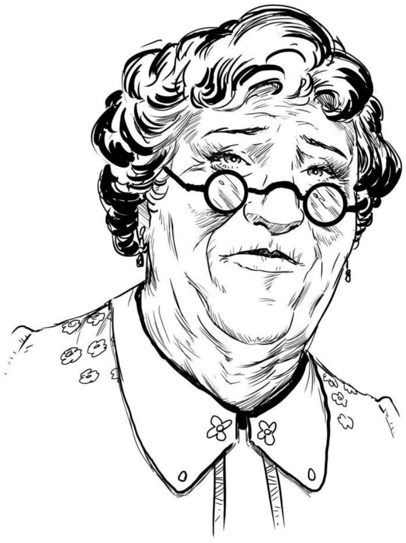
Hymn books lie torn and scattered on the floor. If anyone looks more carefully at one of the hymn books, or makes a successful Spot Hidden roll, they notice something untoward about the small, red books. The hymn books no longer contain hymns; all of the writing has been changed. The text of each and every hymn book and bible in the church is now that of the *Book of Eibon* (the English translation — see the *Call of Cthulhu* rulebook for more details). This change is caused by Nabu's ability to Warp Reality (see pg. 14).

ST LUKE'S CONGREGATION

Of the 169 members of the congregation, many are now either being cared for at their home or in hospital. They are suffering a range of physical and mental injuries. These range from cuts and bruises sustained in the panic, to amputation and other severe injuries inflicted by the dimensional shamblers. Some were driven insane and others had their souls drained by Nabu. Those that survived intact are mostly caring for injured loved ones or are simply in a state of shock.

- 12 dead.
- 37 that have both had their souls consumed and been badly injured.
- 48 that have had their souls consumed but have not sustained significant injury.
- 23 that are badly injured, but who did not have their souls consumed.
- 49 that are unharmed but shaken and frightened.

The investigators may get various accounts of what happened from different witnesses if they take the time to seek them out. Be sure that any account communicates the terror of the situation.



One witness who may prove useful is the church warden's wife, Mrs Dorothy Simmons. She was late arriving for the service on Sunday evening. When she tried the church door she found it locked. Unable to enter, but hearing voices within, she climbed upon a bench and peered in through a window. She saw the chaos inside and ran to call the police. On her way she saw two men leaving through a side door. The men seemed not to see her. She was about to call out to them when she checked herself, though she is unsure why. She watched them lock the door and heard part of their conversation, *"The tall bearded man was bidding the other man to hurry, I heard him use an odd word, perhaps a name? 'Noo-boo', he said, 'Noo-boo, please hurry'. When they'd gone I fetched the police."* She points in the direction the pair were headed, towards the heart of the vast city. Unfortunately she did not get a close look at the face of either man.

Mrs Dorothy Simmons

Age 66, Wife of the Church Warden.

First Impressions: A harmless old woman wearing a floral dress and a worried look on her face.

Playing Mrs Simmons: Act as helpfully as you can, while trying to get as much of the gossip as possible.

THE POLICE INVESTIGATION

Constable Sedley, brought by Mrs Simmons, was first on the scene. By the time the doors were opened the dimensional shamblers were starting to disappear, leaving only chaos in their wake. The constable is reluctant to acknowledge what he saw and will insist that it was a trick of the light. Anyone passing a Psychology test will realise that Sedley is holding on to his sanity by the merest thread, and that he is withholding information. If the investigators convince him to recount the scene he will attempt to do so, but his sanity will crack partway through.

The police are talking to witnesses trying to learn the identity of the two intruders. So far they have a description of two men: one tall and bearded (Edwin), the other smartly dressed and fitting Delgado's description. The police have worked up an artist's impression of the two men — **Handout 25: Police Sketches**, pg. 198.

Any player whose investigator has seen either of the men previously (and, if the campaign has played out as written, they should have seen Elphinstone at least once, and spoken with Delgado a number of times) should be asked to make a Spot Hidden roll:

- If the investigator has seen either of these men only once before, an Extreme Spot Hidden roll will be required.

- Any investigator who has spoken with either of the men or seen them more than once will require a Hard Spot Hidden roll.

Any player who is successful will recognise the drawing and remember where they have seen the person before. This may then lead them to Delgado's house (see pg. 188), which they may have visited in Chapter 4.

• THE POTTER'S TALE •

Newburn Street, Lambeth (South East London)
If you wish to provide the players with one of the clues listed below, this can lead the investigators to Edwin Elphinstone, via a potter's workshop.

Bernard Willis, a young craftsman potter of South London, was contacted by Edwin in early May. Edwin commissioned Bernard to make a replica of the Seal of Nabu. Edwin deceived the potter, explaining that his father was a keen antiquarian, and that he wanted to gift a facsimile of the piece to him on his birthday. Bernard, never one to turn away work, accepted the commission. Edwin supplied Bernard with drawings of the piece along with his business card (see **Handout 26: Edwin's Card**, pg. 198).

To assure himself of having at least one good piece come out of the kiln, Bernard created three duplicate clay seals. As luck would have it all three came out well. Bernard's customer was more than pleased with the piece. The pair of duplicates sat on a shelf in Bernard's workshop gathering dust. Until that was, another customer happened to spot them and took an interest.

Of course a criminal mastermind, such as Delgado himself, would have known to cover his tracks far better than this, but Edwin is new at this game. His enthusiasm and naivety have led to him making mistakes. If your players need an extra lead in their investigations, this is a clue that can be inserted into the story in a number of ways:

- The potter may come forward when the theft of the piece is printed in the newspapers.
- Another customer might notice the other duplicates in the potter's workshop.
- One of the duplicate clay seals might be bought and sold, only to turn up in a shop specialising in antiquities.
- The Children of Tranquillity might break into the potter's workshop, perhaps even killing him in the process.

• THE ANTIQUE DEALER'S TALE •

Hodges & Barstow, Hampstead (North London)
At least one of the items that was stolen from the British Museum (alongside the Seal of Nabu) found its way to an antique shop in North London. This provides a potential clue that can lead back to Delgado's residence, via Stanley Glover and the Gyre brothers. The stolen item is spotted by a contact of the investigators and brought to their attention, leading them to the door of the Hodges & Barstow.

Godfrey Barstow runs an antique shop in Hampstead. The shop bears the name 'Hodges & Barstow' painted on a board above its leaded windows. Inside the shop is a collection of miscellaneous furniture and objet d'art. There are many quality items here and prices are high. Godfrey, a plump man in his fifties, will politely approach new customers. Godfrey wears a tweed jacket and smokes a pipe.

Godfrey will be disturbed when he learns of the provenance of the item, but will be at a loss to identify who sold it to him. He had not previously met Stanley Glover and did not get his name. He can, however, provide a description of Glover and the fellow that accompanied him, Chester Lytton. He will especially recall the latter, who he will recall had a threatening demeanour and whose departure was a relief.

If the players think to visit a few other antique shops and enquire if they know of a man fitting the description provided by Godfrey they will soon encounter someone who does: Walter Matthews.

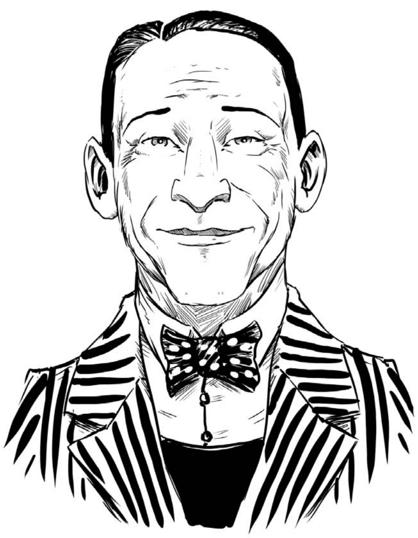
THE MIDDLE MAN

Walter Matthews works in Hidden Treasures and regularly buys items from Stanley Glover. Matthews understands that he is almost certainly handling stolen goods, but is careful never to ask questions. When he is asked about a man fitting Glover's description he will flush and deny any knowledge of the man. You should forgo any Psychology rolls and simply tell your players that Matthews is lying, then see what your players decide to do about it. Ultimately the players can get the information out of Matthews, but he will not yield it up easily.

Walter Matthews
First Impressions: A tall, balding man with long limbs and a thin, bird-like face.

Secrets & Goals: Walter receives stolen goods, though he is in denial with regard to his own criminality.

Playing Walter: Be affable and friendly until the investigators describe Stanley Glover, at which point become a nervous wreck.



Walter Matthews

Age 31, Dodgy Antiques Dealer.

STR 65	CON 50	SIZ 75	INT 50
POW 55	DEX 57	APP 50	EDU 55
HP 12	DB: +1D4	Build 1	Move 7
Sanity: 55			

Attacks: 1
Brawl 25% (12/5), damage 1D3+1D4.
Dodge: 28% (14/5)

Skills: Appraise 55%, Charm 40%, Credit Rating 35%, Fast Talk 35%, Sleight of Hand 50%.

THE FENCE

Stanley Glover receives stolen goods and sells them on to a variety of contacts. Items do not remain in his possession for any longer than he can avoid; he does not want to hold on to incriminating evidence, nor does he want to his cash flow to stagnate. He knows a selection of dealers and second-hand shops in North London who are happy to take hot merchandise (such as Hidden Treasures, above). He is especially careful with unique or personalised items that might be identified and traced back to him.

In the case of the items stolen from the British Museum, Stanley had trouble in shifting these to his usual buyers and imprudently resorted to selling them to an antiques shop in Hampstead (Hodges and Barstow, pg. 183). The items are now on display in the shop window; the start of a chain of clues that could lead a determined investigator to Stanley, the Gyres and finally to Edwin Elphinstone.

Stanley lives with his wife and family in a nice middle class home. He is careful to keep his home and work life quite separate, and spins his wife a web of lies about being a salesman. He is well known among the criminal fraternity.

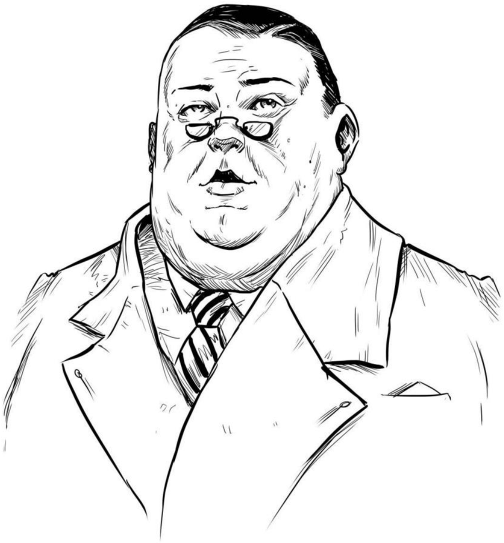
Aloysius Delgado took Stanley under his wing some time ago. He gave Stanley no choice but to accept his protection, for a cut of Stanley's profits. Delgado's thug, Chester Lytton, accompanies Stanley throughout the day. Stanley has mixed feelings about this; he appreciates the protection but resents the fee. He is well aware of the danger that he would place himself and his family in if he were to be seen talking to the authorities.

If approached by the investigators about the stolen items from the British Museum that are being sold in Hodges & Barstow, he will deny all knowledge. Lytton will intervene if the investigators persist, and will readily threaten violence, a threat that he will be all too ready to deliver upon. Stanley knows the names of the Gyre brothers and the King's Head public house in which he usually meets them, but does not know where they live.

Stanley Glover
First Impressions: Stanley is a large, overweight man. Dressed in an old suit, with pince-nez spectacles upon his nose. He prides himself in being an unremarkable figure, a positive attribute in his line of work in which one wishes to not to be noticed.

Secrets & Goals: Stanley dreams of escaping London and leaving the gangs and violence behind. He knows the identity of the Gyre brothers who passed him the items stolen from the British Museum, and of their boss, Aloysius Delgado.

Playing Stanley: Act as though you are always on edge. Flick your eyes around, always on the lookout for eavesdroppers.



Stanley Glover

Age 36, Fence.

STR 40 CON 60 SIZ 80 INT 70
POW 50 DEX 47 APP 45 EDU 60
HP 14 DB 0 Build 0 Move 7
Sanity: 50

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge: 24% (12/4)

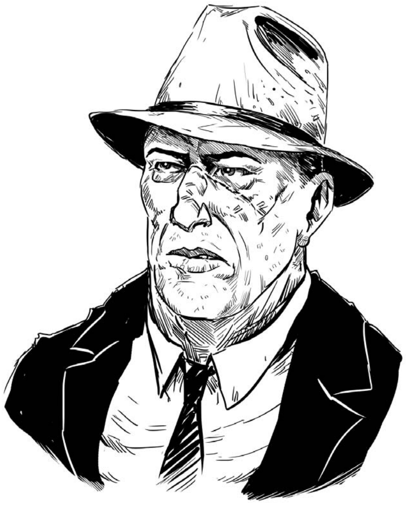
Skills: Appraise 75%, Charm 60%, Credit Rating 24%, Fast Talk 65%.

Chester Lytton
First Impressions: Chester is a crudely constructed individual. It appears that little time or effort was spent in crafting his lumpen features. He is dressed in a suit that fits all too tightly around his bulging upper arms.

Personal Details: Chester is a thug who answers to Aloysius Delgado. He meets Stanley Glover (the fence) at the end of the street on which Glover lives each morning and accompanies him until he returns home in the evening.

Secrets & Goals: Chester would rather run with the pack than be chained to boring old Stanley. Delgado knows this and Chester dare not defy the boss – not without good reason.

Playing Chester: Chester wears a constant expression of disgust, as if the whole world has offended him.



Chester Lytton

Age 29, Glover's 'Bodyguard'.

STR 90 CON 70 SIZ 80 INT 50
POW 55 DEX 57 APP 40 EDU 40
HP 15 DB: +1D6 Build: +2 Move 8
Sanity: 50

Attacks: 1
Brawl 80% (40/16), damage 1D3+1D6.
Dodge 50% (25/10)

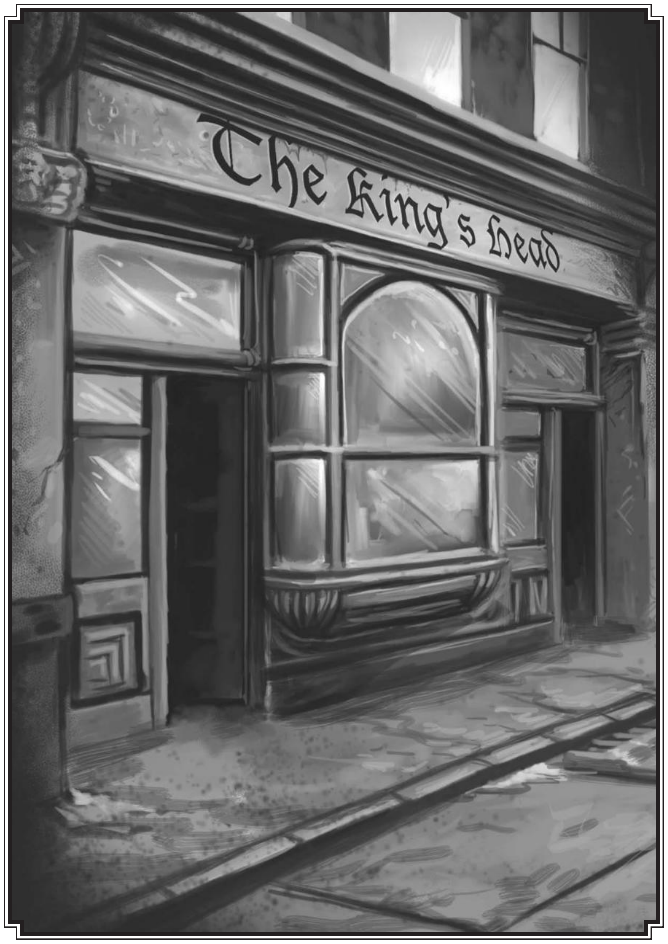
Skills: Credit Rating 12%, Intimidate 75%.

THE KING'S HEAD

Villers Street, Charing Cross (Central London)

The King's Head is a public house on Villers Street, near to Charing Cross Station. The area has many theatres, music halls, pubs and restaurants. Homeless men and women sleep rough beneath the railway arches nearby. The area has a reputation as a red light district, with many rooms in the area available for rent by the hour.

Lloyd Caxton is the landlord of the King's Head, selling beer to working-class men. The clientèle is a mixture of regulars and passers-by. The ambiance of the venue is best summed up by the phrase, 'spit and sawdust'. At meal times a local bakery delivers several baskets of meat pasties to be sold from behind the bar. Should any trouble break out, a few of the regulars know they can earn free drinks by intervening on Lloyd's behalf.



The Gyre brothers are known here and there is a sense of loyalty among the regulars. However, this loyalty does not run deep, and may be lessened with a few coins, threats or promises. There will be some in the bar who saw the brothers meeting with a tall, bearded man (fitting the description of Edwin Elphinstone) on two occasions (2nd and 6th June). At least one of the regulars knows where the brothers live.

• THE GYRE BROTHERS •

Edwin Elphinstone has had cause to become involved with some disreputable types in the past. When he wanted someone to steal the Seal of Nabu from the British Museum he turned to a criminal contact of his, a fence named Stanley Glover, for a recommendation. Stanley arranged a meeting at The King's Head public house. The brothers met there with Edwin on June 2nd. At a second meeting in the King's Head on June 6th, the brothers delivered the Seal to Edwin in exchange for payment.

The Gyre brothers received an invitation to meet Edwin at Delgado's home on Saturday 12th June. Well aware of the consequences of refusing their boss, the brothers attend the meeting. After ushering the Gyre brothers from the doorstep to the dining room, Edwin instructed Delgado's household servants (under Nabu's domination) to seize them. In the chaos that ensued, Thomas escaped, leaving his brother Milton behind. Thomas watched the house from a safe distance on the following day (Sunday 13th), patiently biding his time. When he spotted Edwin and Delgado leaving (to go to St Luke's Church), he made his move. Thomas broke in to Delgado's home and rescued his brother.

THE GYRE FAMILY HOME

Beak Street, Charing Cross (Central London)

The brothers live with their mother in a squalid, rented apartment on a backstreet in the Charing Cross area of London. Their mother, Elsie, has several poorly-paid cleaning jobs. She also keeps house for her sons as she always has. For their part they treat her poorly, taking her services for granted. She knows little of their business and readily accepts the lies they feed her, not wanting to know the truth.

Milton was rescued and returned home on the evening of Sunday 13th June by his brother Thomas. Milton has had his soul consumed by Nabu (in the guise of Delgado). For much of the time Milton sits passively in a chair, staring vacantly at the wall. At other times he will become agitated and cry out. Elsie has taken it upon herself to care for Milton. Thomas can hardly bare to look at his brother in his present state.

If the investigators visit the Gyres' flat, the door will be answered by Elsie. She will be reluctant to admit strangers. If she is successful in deterring the investigators, as she is closing the front door Milton's cries may be heard from within, sounding like a man held captive against his will. The real hook here, if you wish to play it, is to have Milton cry out the name "Nabu!".

The note from Edwin Elphinstone inviting the Gyre brothers to join him at Delgado's residence on Saturday 12th June may be found in the apartment with a successful Spot Hidden roll (see **Handout 27: Invitation from Elphinstone**, pg.198).

There is no solid evidence in the flat that could be used to convict the brothers of the burglary. However, previous clues that might be picked up on here include the brother's blond hair and the bandage on Thomas' arm, both of which connect them with evidence that may have been found at the British Museum. The utterance of the name of Nabu or the note from Elphinstone provide definite evidence of the brothers' link to the plot.

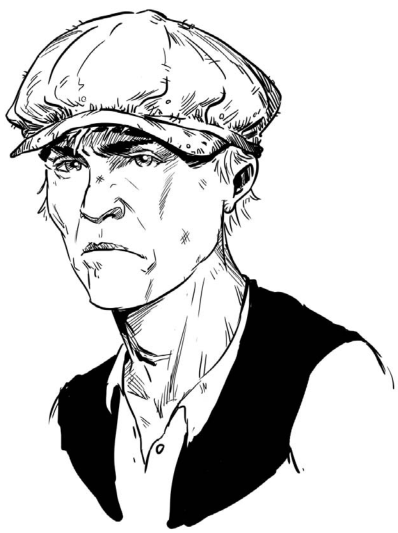
Thomas Gyre might be convinced to help the investigators, by hook or by crook, if the players choose a suitable approach. This might be achieved with persuasion, perhaps backed up with the promise of revenge upon Elphinstone. Alternatively the players might choose to intimidate Thomas, either threatening him or his mother and brother. However, Thomas is a cunning and suspicious individual, and will not readily assist the investigators. Be sure to make make the difficulty level of any rolls either Hard or Extreme, and remember the old adage about there being no honour among thieves.

Thomas Gyre
First Impressions: With his blond hair and blue eyes Thomas can be a good-looking fellow when he puts his mind to it. More often, the sour expression on his face spoils his features. He dresses to blend in with the people with whom he associates: crooked tradespeople and lowlife criminals. His left arm was injured in a fight a fortnight ago. The festering wound is not healing properly and is still bandaged beneath his sleeve.

Personal Details: Thomas and his brother Milton operate as a team. Together they have carried out numerous burglaries. The goods they steal are sold to a local fence by the name of Stanley Glover.

Secrets & Goals: Thomas wants to find a cure for his brother.

Playing Thomas: Wear an expression that suggests you have a perpetual bad taste in your mouth.



Thomas Gyre

Age 20, House-breaker.

STR 60	CON 45	SIZ 55	INT 55
POW 40	DEX 77	APP 65	EDU 45
HP 10	DB 0	Build 0	Move 9
Sanity: 35			

Attacks: 1
Brawl 65% (32/13), damage 1D3.
Knife 65% (32/13), damage 1D4 (concealed upon his person).
Dodge 38% (19/7)

Skills: Credit Rating 9%, Fast Talk 55%, Locksmith 50%, Intimidate 45%, Sleight of Hand 75%, Stealth 85%.

Milton Gyre
Description: Like his brother, he has blond hair and blue eyes. Milton has been dressed by his mother. She has also washed him and brushed his hair. In some ways he looks better presented than usual, but in all the ways that matter he is a pale shadow of his former self.

Personal Details: During his incarceration at the Delgado's house, Milton's soul was consumed by Nabu. He is now but the shell of the man he was. He will cry out intermittently, sometimes calling out the name "Nabu".

Secrets & Goals: Milton has been set free of all desires by Nabu, whom he now loves with a childlike innocence.

Playing Milton: Your face is slack and your jaw hangs open.

Milton Gyre

Age 22, Touched by Nabu.

STR 70	CON 55	SIZ 65	INT 15
POW 03	DEX 62	APP 65	EDU 40
HP 11	DB +1D4	Build +1	Move 8
Sanity: 20			

Attacks: 1

Brawl 60% (30/12), damage 1D3+1D4.

• CALLING ON DELGADO •

Belgrave Square, Belgravia (Central London)

Aloysius Delgado owns an impressive townhouse in Belgravia, Central London, just south of Hyde Park. A large Georgian house build of Portland stone, built in 1826. Steps lead up from the street to the portico-styled entrance, leading to a large entrance hall. The house is spread over six floors, with a first-floor balcony, a ground-floor terrace, and views across the beautiful garden in the centre of Belgrave Square. As previously stated, you may wish to use an alternative NPC in place of Delgado. If so, and your investigators have not yet visited the house, you may wish to use this house for your replacement.

Nabu's presence in the house has warped the reality of the place considerably. One such effect is upon the front windows, which show the interior of the house as it was a month before. For example, standing on the street and looking in, one might see Delgado and Aloysius (prior to his being possessed by Nabu) talking politely in the drawing room, even though in reality they are perhaps not even present in the house at that time.

GROUND FLOOR

1. A grand entrance hall featuring ornate plaster cornices and marble flooring. Two huge pot plants stand either side of the entrance, their foliage now grey and parched. Once the front door is closed, anyone (other than Nabu and his servants) who attempts to exit by the front door will be attacked by the plants. The stairwell is wide and open, with a large open central space lit from above by a glass skylight.

Mutant Plant Guardians

These seven-foot tall leafy monstrosities sit seemingly immobile in their large, heavy clay pots. The plants lash out with coiled vines which can strike or grab a target up to ten-feet away. Once a target is paralysed it will be slowly dragged to the plant which will extend its roots to engulf and digest its prey. Alternatively, the house staff will extract the victim and imprison them for later sacrifice.

STR 60	CON 60	SIZ 70	INT 10
POW 50	DEX 80		
HP 13	DB: +1D4	Build: 1	Move 0

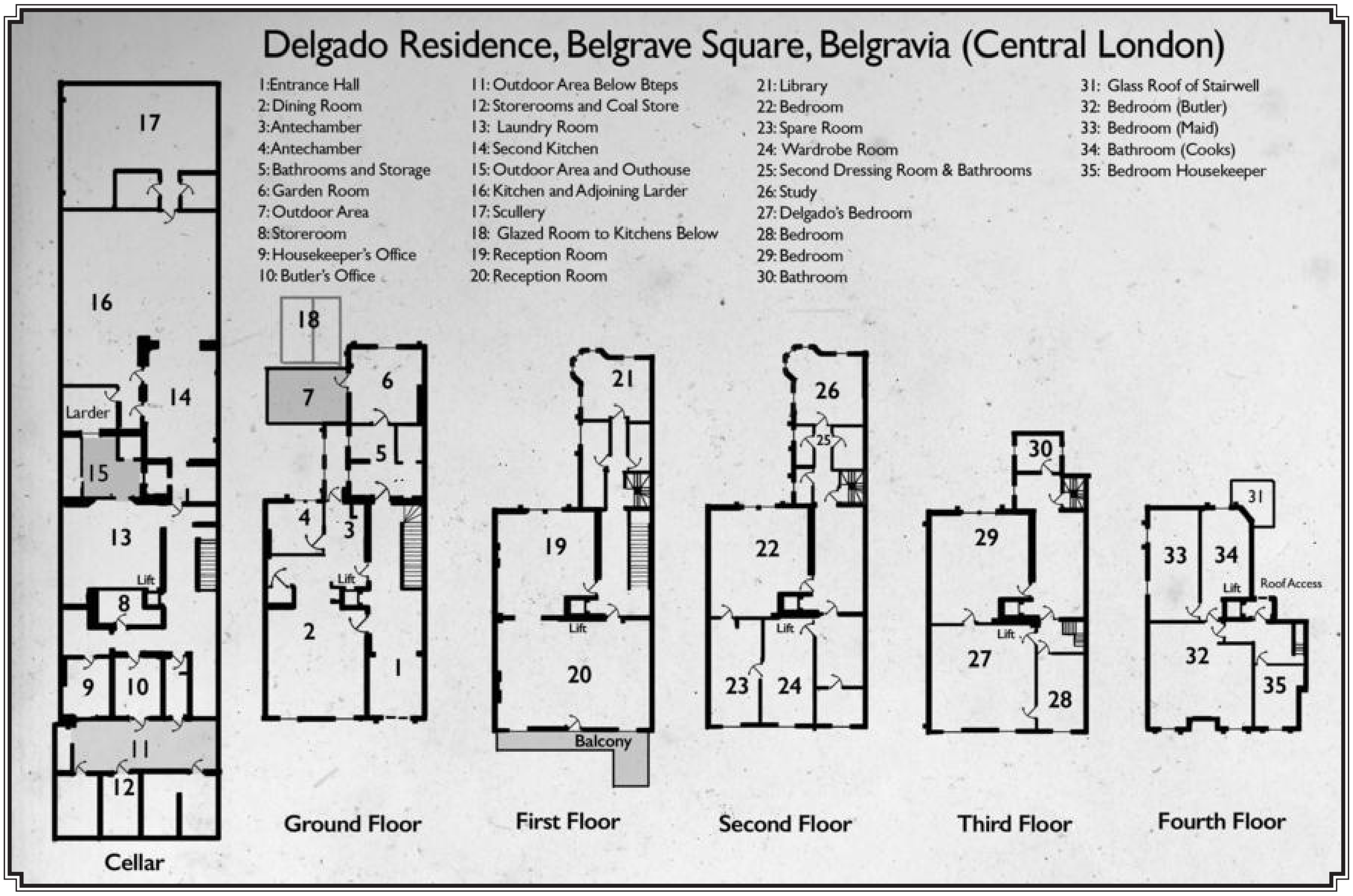
Attack per rounds: 2

Fighting Attacks: The plants lash out with coiled vines. Once a target is paralysed it will be slowly dragged to the plant which will extend its roots to engulf and digest its prey.
Fighting 50% (25/10), damage 1D3+1D4.
Grab and Paralyse 50% (25/10), the target must make a CON roll to resist the poison. An Extreme CON roll indicates the person is unaffected by the poison. Otherwise the target is partially paralysed and takes a penalty die on all rolls (for the next ten minutes). This effect is cumulative, with a second successful hit inflicting 2 penalty dice. On the third successful poison attack a human is fully paralysed. An opposed STR roll is required to break out of the plant's grasp.
Dodge: 0%

Armour: Because of their structure, firearms do only minimum damage.

Sanity Loss: 1/1D3

2. Dining room: Upturned tables and chairs are scattered around this room; signs of struggles that have taken place when previous guests were apprehended by the house staff. The dining table is covered in tools (screwdrivers, files, a


Delgado Residence, Belgrave Square, Belgravia (Central London)
1:Entrance Hall
2:Dining Room
3:Antechamber
4:Antechamber
5:Bathrooms and Storage
6:Garden Room
7:Outdoor Area
8:Storeroom
9:Housekeeper's Office
10:Butler's Office
11:Outdoor Area Below Bteps
12:Storerooms and Coal Store
13: Laundry Room
14:Second Kitchen
15:Outdoor Area and Outhouse
16:Kitchen and Adjoining Larder
17:Scullery
18: Glazed Room to Kitchens Below
19:Reception Room
20:Reception Room
21:Library
22:Bedroom
23:Spare Room
24: Wardrobe Room
25:Second Dressing Room & Bathrooms
26:Study
27:Delgado's Bedroom
28:Bedroom
29:Bedroom
30:Bathroom
31: Glass Roof of Stairwell
32: Bedroom (Butler)
33: Bedroom (Maid)
34: Bathroom (Cooks)
35: Bedroom Housekeeper
Larder
Lift
Balcony
Roof Access
Cellar
Ground Floor
First Floor
Second Floor
Third Floor
Fourth Floor

hammer) and disassembled apparatus. Nabu was keen to learn about modern technology and has investigated watches, a grandfather clock, guns, a gramophone player and a violin.

3 and 4. Antechambers where formal meals were assembled for presentation before being wheeled in to the dining room. The cupboards are full of fine china, polished silverware and table linen.

5. Bathrooms and Storage: Spattered in blood and waste, the bathrooms look and smell foul.

6. Garden Room: Furniture has been piled up against the door to block access or escape.

7. Outdoor Area: A pleasant and unmarred courtyard garden.

BASEMENT

8. Storeroom: This room has recently been used as a prison cell to hold unruly guests. It has no windows and the door is bolted and wedged from the outside. A screaming flower-girl, Tilly Northbrook, is now locked within. She was apprehended by the staff earlier that day after calling at the house to ply her trade. She is in fear of her life and will need reassurance before she is able to be of any assistance to the investigators. Tilly overheard the house staff discussing her fate; they intend to feed her to "the Master's steed" upstairs (see the Reception Rooms). Whilst this makes no sense to her, these people are clearly dangerous and she does not wish to become a main course.

9. Housekeeper's office: A tidy room with a desk, calendar and array of order books. The names of guests are catalogued. The most recent entry is for one is for Edwin Elphinstone on 7th June. More recent entries have been crossed out.

10. Butler's Office: A room smelling of leather, polish and efficiency. The butler, Jefferson, may be found in this room, polishing silver steak knives. A bell in his room rings when the back door is used (to area 11). If he hears intruders in the house he will conceal a steak knife within his jacket and proceed to investigate, seeking to entrap further sustenance for Sirrush.

11. Outdoor Area below Entrance Steps: Can be accessed directly from the street level above for deliveries.

12. Storerooms and Coal Store

13. Laundry Room: The room smells of wet washing and mould. A maid (her soul already consumed by Nabu) struggles with a mangle, apparently unaware that most of her fingers have been crushed in the process. She will scream at intruders and demand they disrobe and hand her their clothes for washing.

14. Second Kitchen

15. Outdoor Area and Outhouse

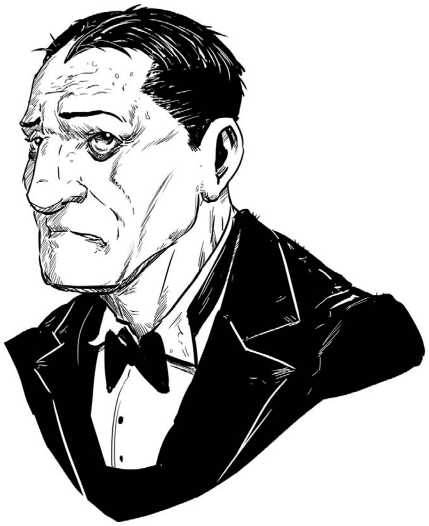
16. Kitchen and Adjoining Larder: The ovens are cold. Dirty pans lie around the floor. Rats run amongst the rotting food strewn across the floor. The servants still come here to eat what remains.

17. Scullery: Featuring double stone sinks along with miscellaneous pots and pans.

Jefferson
First Impressions: Once smartly attired, if overly muscled, butler; now somewhat scruffy with a deranged look in his eyes.

Personal Details: In truth Jefferson was as much thug as he ever was a butler.

Playing Jefferson: Have a mad gleam in your eyes. Polish your knives with rather too much fastidiousness.



Jefferson

Age 49, Delgado's Butler.

STR 70	CON 75	SIZ 65	INT 25
POW 08	DEX 67	APP 50	EDU 25
HP 14	DB: +1d4	Build: +1	Move 8
Sanity: 30			

Attacks: 1
Brawl 40% (20/8), damage 1D3+1D4.
Steak Knife 40% (20/8), damage 2D4.
Dodge 35% (17/7).

FIRST FLOOR

18. Glazed roof to kitchens below.

19 and 20. Reception Rooms: These rooms have become the home of Nabu's steed, Sirrush, which manifested a few days ago. See pg. 15 for Sirrush' stats.

21. Library: Many books have been left opened and in disarray as Nabu familiarised himself with world history and society. The text of every book in the room is now that of a Mythos tome (an undesired side effect of Nabu's ability to warp reality, see pg. 14). Some of the longer books may contain entire texts, others are a muddle of excerpts from a variety of occult works.

SECOND FLOOR

22. Bedroom: This room has been used recently by Edwin during his research on the Royal Garden Party and those that are invited to it. There are numerous newspapers and society magazines by the bed. There are maps of central London and a copy of Who's Who. Researching these documents will not reveal any specifics of Edwin's plan, but a successful Idea roll will reveal that he has been conducting research on members of upper class in London, compiling lists of names and addresses.

23 and 24. Spare Room and Wardrobe Room

25. Second Dressing Room, adjoined by Bathrooms.

26. Study: Many of the papers have been converted to excerpts of various Mythos tomes, but not all. A thorough search will locate a diary. Edwin Elphinstone's name will stand out because there are numerous appointments with him over the last few months.

THIRD FLOOR

27. Delgado's Bedroom: Nabu does not sleep so has had little use for it. A neatly made, four-poster bed stands in an ornately decorated room with red velvet drapes. There are numerous newspaper articles, pictures and books about Nineveh on the bedside table (Delgado was enchanted with the idea that he was descended from the kings of Nineveh).

28. Bedroom: A large portrait of Aloysius Delgado hangs on the far wall of this otherwise seemingly vacant room. An observant investigator (making a successful Spot Hidden skill roll) will notice that a circle has been etched upon the floor. The line is drawn in charcoal and may be scuffed and broken by a careless footstep – anyone unaware of the circle who crosses the room and fails a Luck roll will inadvertently break the circle.

The 13-foot circle contains a star vampire (see the *Call of Cthulhu* rulebook). The invisible monster is bound within the circle and is unable to cross the boundary while it remains unbroken. It will seek to feed, but it is intelligent and may bide its time if it can see a way to increase its advantage.

29. Bedroom: Nabu used this room when testing his powers. The walls are covered in signs and sigils that can be recognised as summoning magics with a successful Occult skill roll.

30. Bathrooms

31. Glass roof of stairwell below.

FOURTH FLOOR

The servants' bedrooms. If they have not been encountered elsewhere each of the servants may be in their respective bedrooms. The decor and furniture is functional but modest.

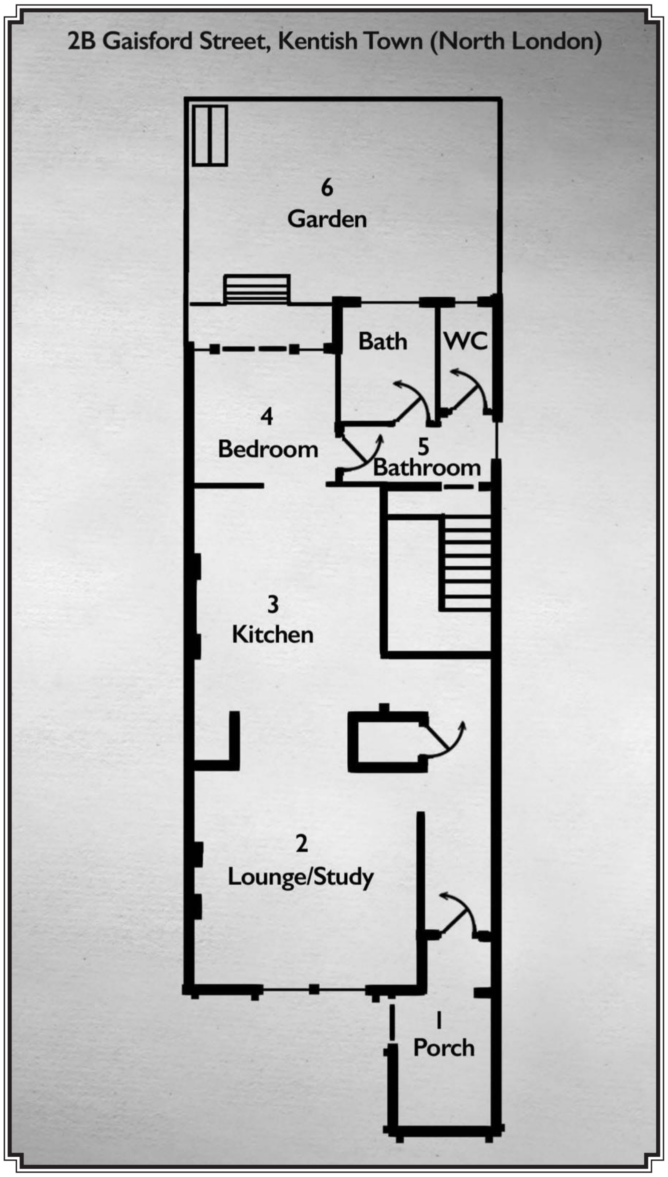
32. Bedroom (Butler)
33. Bedroom (Maids)
34. Bathrooms (Cooks)
35. Bedroom (Housekeeper)

Servants may be found about the house as the Keeper wishes. The butler is detailed separately, and while each should be described as an individual, the same statistics can be used for each of the other servants (see **The Empty Ones** on pg. 15).

• EDWIN ELPHINSTONE'S HOME •

2B Gaisford Street, Kentish Town (North London)

Edwin rents the basement of a house on Gaisford Street in Kentish Town, North London. To enter his house from the street one climbs down a set of iron steps that lead to a basement door situated below the main door of the house.



The front door of the house is elevated from street level (up six steps), so the ground floor is a little above street level.

Edwin's dog, Shep, a black collie-cross has the run of the house and will bark if anyone unfamiliar tries to enter. Edwin has left a key with Miss Newell, a Welsh woman who lives across the street. She visits twice-daily, feeding Shep and taking him for a walk. If the investigators visit Elphinstone's home she is likely to enquire speak with them. If they break-in or act suspiciously she will spot them unless they all succeed in Stealth rolls.

1. Porch: The porch area is cluttered with shoes, umbrellas and coats.

2. Lounge/study: This room contains Edwin's library and research notes.

- There are books many subjects, including:
- Nineveh's history.
- The King and Thompson expeditions to Nineveh, including a copy of *Thompson's Journal*, obtained by mystical means (see pg. 46).
- The British Museum
- Buckingham Palace, in particular one of the books contains numerous newspaper clippings regarding Royal Garden Parties.
- Stage magic
- Spiritualism, including Emanuel Swedenborg's *Arcana Caelestia* (*Heavenly Arcana*).

There are also unlabelled, small brown glass bottles containing phosphorus. Fraudsters of the period would rub this substance on their skin, causing their hands to glow during seances. They would then attribute the glow to be some form of psychic manifestation.

3. Kitchen

4. Bedroom

5. Bathroom: A flight of steps ascend to a door that leads to the rest of the house. Since Edwin only rents the basement the door is kept locked.

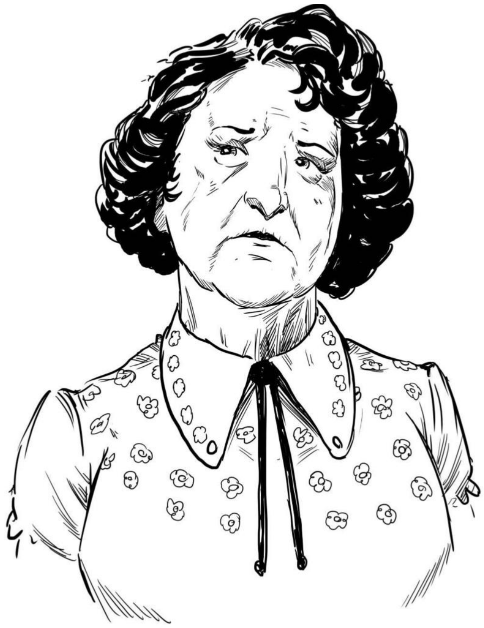
6. Garden: The backdoor opens on to steps that climb to a pleasant and secluded garden. Many broadleaved shrubs are flourishing in obviously well-tended borders. A small garden shed contains a selection of tools.

MISS NEWELL

Miss Newell, a retired school teacher in her early-fifties, has struck up a bond of friendship with Edwin. He has confided in her, and she knows that Edwin cons rich people out of their money; an activity that she quiet approves of.

Gwyneth maintains a watchful eye over the comings and goings in her street, especially to the home of Mr Elphinstone across the street. She visits his home and walks his dog twice a day.

She has previously attended a Royal Garden Party and Edwin has quizzed her thoroughly about her experience. She will be reluctant to divulge this information, but may raise the topic if she is persuaded that the investigators are acting in Edwin's best interests.



First Impressions: A matronly figure in a homemade floral dress. She is very much the archetypal nosey neighbour.

Secrets & Goals: She is fixated with Elphinstone, a love she is sure will remain unrequited.

Playing Gwyneth: You have two modes: overly polite or stern; switch from one to the other in an instant.

Gwyneth Newell

Age 53, Neighbour.

STR 45	CON 75	SIZ 65	INT 85
POW 50	DEX 47	APP 55	EDU 80
HP 14	DB: 0	Build: 0	Move 5

Sanity: 50

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 23% (11/4)

Skills: Intimidate 55%.

• THE ROYAL GARDEN PARTY •

Buckingham Palace **(*An Investigator's Guide to London***, pg. 167)
There are several clues that may lead the players to investigate the Royal Garden Party:

- Mrs Newell may discuss it (pg. 192)
- Research papers in Room 22 of Delgado's house (pg. 190)
- Similar material found in the lounge of Elphinstone's home (pg. 192)
- In discussion with Delgado (post-possession, see pg. 178)

If the players fail to pick up on the relevant clues and become stuck, call for an Idea roll, setting the difficulty level appropriately (see the *Call of Cthulhu* rulebook). If they pass the roll, they will either come to a realisation or revisit the evidence, leading them to attend the party with time for preparation. If they fail the roll, have them gain the clue at the last moment; if they wish to attend the party they must rush there unprepared and late.

Royal Garden Parties are held each year at Buckingham Palace. The venue for the party, as the name implies, is the garden of Buckingham Palace; vast, well-tended, grass lawns, flower borders and mature trees, right in the heart of London. The event is attended by thousands of guests, among them are débutantes and public servants worthy of recognition.

Guests begin to arrive at 2pm, showing written invitations to staff at the palace gates. Each invitation grants access for the named guest plus one companion.

Tea, sandwiches and other refreshments are served from marquees on the lawn as the guests await the arrival of the Royal family. Guests mill around the grounds of the palace in polite conversation, gathering at 3pm to welcome the King and Queen and other Royals. The National Anthem is played by a band, after which the Royal Family circulate amongst the guests, who stand in lanes hoping for the chance of a personal encounter. At 6pm, the Royal Family leave the garden. The National Anthem is played once more to mark the end of the party. The guests then leave in their own good time. The venue is empty and everything cleared away by 8pm.

THE PALACE GARDENS

The gardens cover some 39 acres, and include a 3-acre lake. There are herbaceous borders, wisterias and a formal rose garden. Many mature trees provide shade from the afternoon sun.

In a clearing to the west side stands a remarkable garden ornament. Commemorating the Battle of Waterloo, the Waterloo Vase is made from solid marble. It is an impressive fifteen-feet tall and weighs twenty-tons.

More information about Buckingham Palace can be found in ***An Investigator's Guide to London***, pg. 167, or in the next chapter.

THE SURROUNDING AREA

The Vernon Court Hotel stands opposite the gardens on Buckingham Palace Road. The upper-floor windows provide a good view across the street to the palace gardens.

Buckingham Palace stands in the centre of London, with the gardens to the west, Green Park to the north, St James's Park to the east and the streets of Westminster to the south. Aloysius Delgado's house in Belgravia is only a 10-minute walk away.

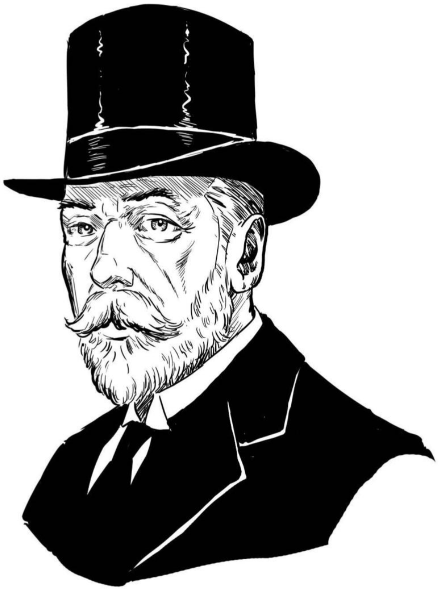
THE ROYAL FAMILY

King George V and his wife, Queen Mary, emerge from the palace at 3.00 pm. They are joined by two of their sons, Prince Edward (30) and Prince Albert (29).

Edward, Prince of Wales (born 1894), is the oldest son and in years to come will become king, only to abdicate, making way for his brother (Albert). Prince Albert, the Duke of York (born 1895, later King George VI) and Elizabeth, the Duchess of York (born 1900, later Queen Elizabeth, then the Queen Mother), are only recently married (1923).

King George V

First Impressions: With his characteristic moustache and beard, King George is a nationally recognised figure. He is dressed in a dark suit and top hat for the party. Most people, especially British subjects, are likely to be awestruck in his presence.



Personal Details: Born in 1865, George was a grandson of Queen Victoria, and cousin to Tsar Nicholas II of Russian and Kaiser Wilhelm II of Germany. George became King on May 6th, 1910. From the age of 12 to 26 George served in the Royal Navy. He married Mary in 1893, and had six children, the youngest, John, died soon after the end of the First World War at the age of 13. History tells us that George reigned until his death in 1936. Whether this is what happens in this story depends on the actions of the investigators.

Secrets & Goals: He is known to have been a keen stamp collector and loved shooting game. Some view him as a rather conventional man. He is quoted as saying, *"It has always been my dream to identify myself with the great idea of Empire."* Whatever goals he has may soon be supplanted by those of Nabu.

Playing King George V: Smile and talk with guests for a few moments before politely moving on.

King George V

Age 61, His Majesty George V, by the Grace of God, of the United Kingdom of Great Britain and Ireland and of the British Dominions beyond the Seas, King, Defender of the Faith, Emperor of India.

STR 55	CON 45	SIZ 60	INT 55
POW 65	DEX 50	APP 60	EDU 85
HP 10	DB 0	Build 0	Move 5
Sanity: 65			

Attacks: 1
Brawl 45% (22/9), damage 1D3.
Dodge 25% (12/5)

Skills: Credit Rating 99%.

Other Languages: French 21%, German 24%.

THE GUESTS

The 13,000 guests are many and varied. Most are upper class, but this is not an event given over exclusively to the aristocracy. Part of the function of Royal Garden Parties is to reward and recognise people from all walks of life, who have excelled in some aspect of public service.

Everyone is smartly dressed, of course. The men are in suits or military dress uniform. The majority of men are wearing either a top hat or a bowler hat. The ladies are dressed in a wide array of dresses: ivory taffeta, long floral coats, large feathered hats. Among the guests there are also Indian orderlies in uniform and ladies dressed in saris. There are also a number of children who may prove to be both precocious and overly curious.

SECURITY

At Buckingham Palace the Yeoman of the Guard, Gentlemen at Arms and Gentlemen Ushers are on duty. Yeoman of the Guard wear the traditional red and gold Tudor style uniforms. They look similar to the Beefeaters of the Tower of London. All are drawn from the military, and are mostly in their forties and fifties. Gentlemen at Arms wear white-feathered hats and red coats.

Uniformed staff, such as those above, primarily serve a ceremonial role, but given their experience would doubtless be more than capable of taking on an active role if required. The Royal Family are protected more discretely by men in suits who blend in with the crowd, but are always on hand should they be required. The bodyguards' job is to be on the lookout for attacks. If an attacker were able to conceal their intent they might gain one round in which to attack prior to the intervention of the bodyguards. If required, there are a host of police and palace guards minutes away. It should also be remembered that the vast majority of the 13,000-strong crowd are loyal to the King, and many would consider it their duty to intervene should he be threatened.

GAINING ENTRY TO THE GARDEN PARTY

If an investigator is a member of the aristocracy or a public servant of some renown, they may have already received an invitation to the Garden Party. Invites permit a guest to bring a spouse or companion of their choice. Ask for Credit Rating rolls. Anyone who rolls a critical success has already received an invite. Anyone who achieves an extreme success knows of someone who has received an invite (a family member or acquaintance). Receiving an invitation is an honour, and it is unlikely that anyone would be easily persuaded to part with it.

Using someone else's invitation runs the risk that the name on the invitation might be known to palace staff, who are likely to be well-versed in London society. See **Handout 28: An Invite to the Garden Party**, pg.198.

Adopting a disguise (as either a guest or member of staff) is another approach that might be attempted to gain entry. There are many hundreds of staff including guards, delivery workers, maintenance staff, kitchen workers, waiters and waitresses, and so on. Posing as a member of the palace's regular staff would be difficult, but many extra staff are drafted in for special events such as this.

In all likelihood, your players will come up with a plan for gaining entry to the Garden Party. As Keeper, you are advised to embrace their plan and run with it. Rather than thwarting the players at the first hurdle and denying them access to the party, it may create a more entertaining story if the investigators' lives are complicated whilst they are in attendance.

AT THE PARTY

Assuming the investigators have entered the party under some pretence, they should not be given an easy time of it. There follow a number of suggestions of how to put the investigators under some stress while at the party:

- They may encounter a guest who knows the investigator's real identity. There are thousands of guests, so it is quite possible that someone will know them. If the investigator is posing as a member of staff or has disguised themselves as another guest, this could be a scene of embarrassment and confusion. If the familiar NPC is an adversary, all the more so. This would be a good point at which to reincorporate a notable NPC who was met in an earlier chapter, such as Reginald Campbell Thompson, Sir Gregory Bluffstone or Andrew Noble.

- If they pose as staff they will be expected to work. More senior members of staff may issue orders to the investigators that run contrary to the investigators' plans. They may be sent to work on the gate, or to brew more tea, or fix a marquee. Alternatively guests might make unreasonable demands of staff and complain loudly if their expectations are not met.

- If an investigator pretends to be a member of the upper class their accent and manners will need to be convincing. A Disguise or Acting (Art/Craft) skill roll might be used to gauge a person's ability to pose as a person of higher class.

- If Edwin is aware of the investigators' attempts to thwart his plans he may seek to alert the guards to the presence of intruders. If the investigators are challenged by palace staff, the difficulty level of skill rolls to talk their way out of the situation should be Hard or Extreme. Alternatively the investigators might become aware that they have been singled out and attempt to lose their pursuers in the crowd. Palace staff will avoid making a scene unless the situation absolutely demands it.

• THE KING POSSESSED •

During the party Edwin will keep a low profile. He is justifiably concerned about the plan to have Nabu possess the King. To this end he has adopted a disguise and has gained entry to the Garden Party as the companion of Miss Myrtle Everett.

During the party the King is introduced to select guests, and Miss Everett is amongst them. She will curtsy, then proffer the seal to the king. Usually an aide would accept the King's gifts, but the King will be intrigued and reach out and take the seal with his own hands.

On possessing the King, Nabu will wish to savour the moment, before heading into the safety of the palace. If Edwin is present he will counsel Nabu to move within the palace as soon as possible. On his way to the palace he will not be able to resist shaking hands with a few guests, consuming their souls as he does so. Once secure in the palace he will work on establishing himself in his newfound position.

The players may disrupt this train of events:

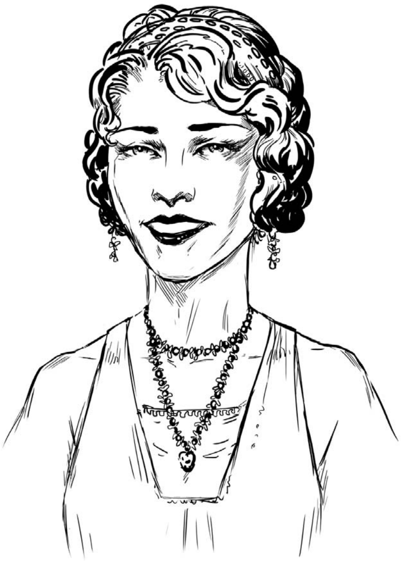
- If Myrtle is somehow prevented from meeting with the King, or is attacked or under serious threat, Nabu will possess her and *Call upon the Father* (see **Yog-Sothoth Joins the Party**, opposite). The manifestation of Yog-Sothoth is then inevitable. The King and his sons will be driven insane and later be possessed by Nabu as part of the *Call upon the Father* power.
- If the King is prevented from attending the party, or is somehow compelled to leave prior to being possessed by Nabu, Myrtle will target one of the princes. If all else fails Nabu will possess Myrtle and *Call upon the Father* (as above).
- If Edwin is killed this will not alter the plans he has laid out.

Myrtle Everett
First Impressions: Myrtle is a vivacious and most beautiful young woman. She wears the latest fashions from Paris and is always immaculately presented. At the Garden Party she wears a full length silk gown and carries a parasol and a small bag. The Seal of Nabu is clutched tightly in her hand.

Personal Details: Edwin was introduced to Myrtle by Mafalda Violet (see pg. 128) at a social function. He was entranced by the young woman's beauty and established a friendship with her. It did not take Edwin long to discover that Myrtle had an invitation to the Royal Garden Party. Thus he selected her to present the Seal of Nabu to the King.

Secrets & Goals: She is hopeful that she might find a suitor from within the Royal Family and is keen to ingratiate herself. At present however, she is subject to Edwin's enchantment and will seek to deliver the Seal into the hands of the King.

Playing Myrtle: Always be polite and correct. You can make people melt with your smile and you know it.



Myrtle Everett

Age 18, Débutante and Kingmaker.

STR 40	CON 60	SIZ 45	INT 65
POW 65	DEX 67	APP 90	EDU 65
HP 10	DB 0	Build 0	Move 8
Sanity: 65			

Attacks: 1
Brawl 25% (12/5), damage 1D3.
Dodge 33% (16/6)

Skills: Charm 75%.

Other Languages: French 50%.

YOG-SOTHOTH JOINS THE PARTY

As a last resort Nabu will possess Myrtle in an instant and immediately *Call upon the Father* (see pg. 15). Even if Myrtle is killed outright, Nabu will still be able to use her body. Dead or alive, her body rises from the ground, her flawless complexion begins to corrupt, like a time-lapse recording of rotting fruit. Her skin breaks open and her blood bubbles forth. Writhing viscera burst forth from her silk dress, spilling half-digested cucumber sandwiches over the grass below. Guests scream in terror and confusion. Some run, some faint, and some stand frozen.

The bubbles of blood and flesh continue to swell and take on an iridescent sheen. All the time there is the sound of bones splintering and silk ripping. Then comes Yog-Sothoth.

Some stand slack-jawed, others fall to their knees sobbing. A man in military uniform grabs his young son and turns the poor boy's head, forcing him to look directly at the blooming flower of eldritch beauty. An elderly lady tears at her own eyes with her claw-like painted nails. Shots are fired. All is beautiful chaos.

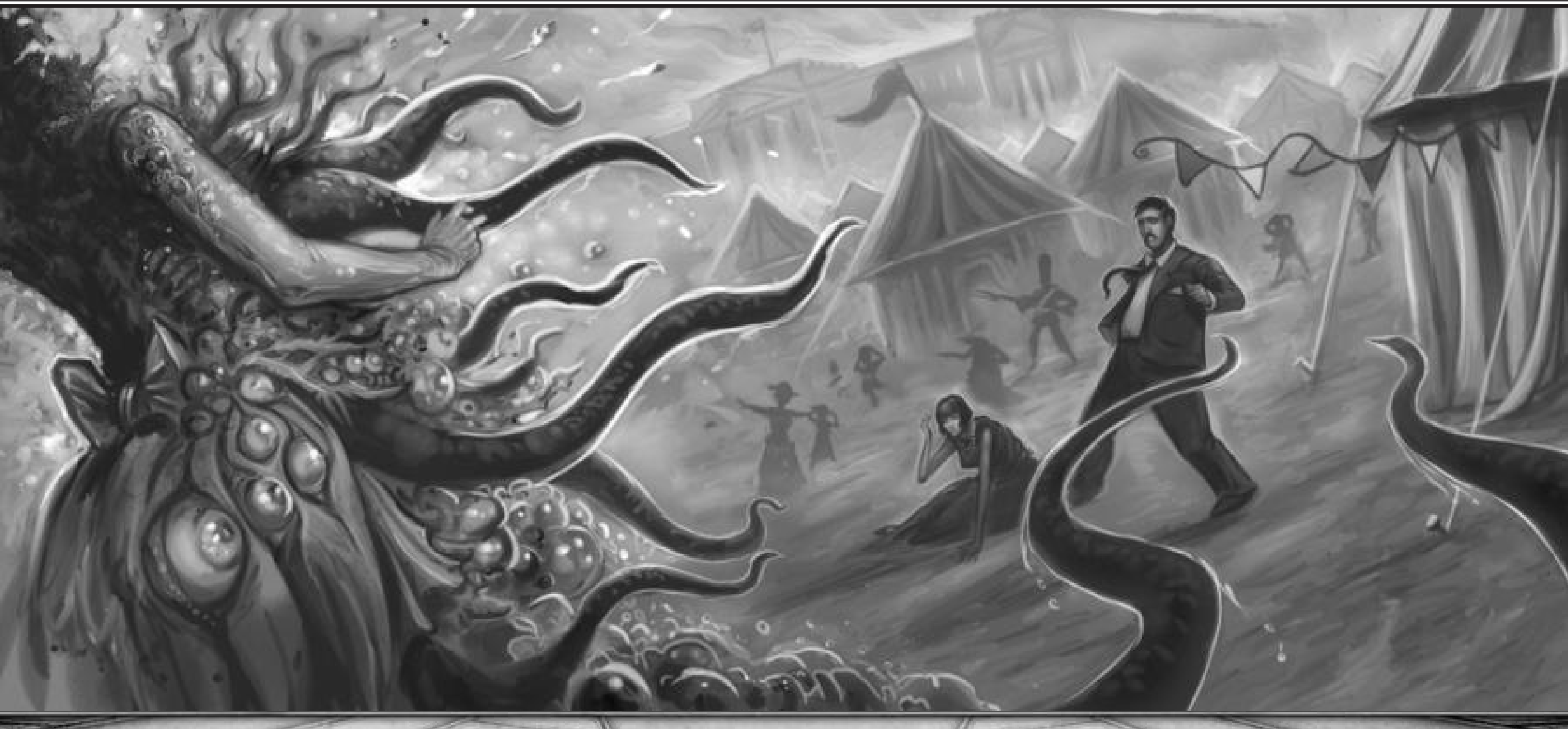
A few minutes later Yog-Sothoth departs. The crowd is showered in Myrtle Everett's shattered and torn remains. There were 13,000 guests at the Royal Garden Party. Some have disappeared never to be seen again. Many are permanently or indefinitely insane. Several hundred are dead and many more injured. A few escaped uninjured and with their sanity intact, but still very shaken by the episode.

Each investigator that witness Myrtle's body rising into the air and splitting open will have to make a Sanity roll (SAN 1D3/1D10). Those that behold the manifestation of Yog-Sothoth should upgrade the loss to 1D10/1D100.

• CONCLUDING THE CHAPTER •

If Prince Edward is possessed by Nabu he will withdraw to the palace. Over the following hours, he will contrive events such that the King dies, at which time he will become king. If Albert is possessed he will likewise withdraw to the palace, the King will die and his brother, Edward, will decline the throne, allowing Albert to be King.

Ultimately, there is no way for the players to prevent Nabu gaining the throne. However, the players can have a significant influence on how the events unfold, and this will be reflected in the situation at the start of the following chapter. If Nabu's possession of the King goes smoothly it will be to his advantage. Forcing Yog-Sothoth to manifest will cause the palace and its staff to fall into disarray, which will be to Nabu's

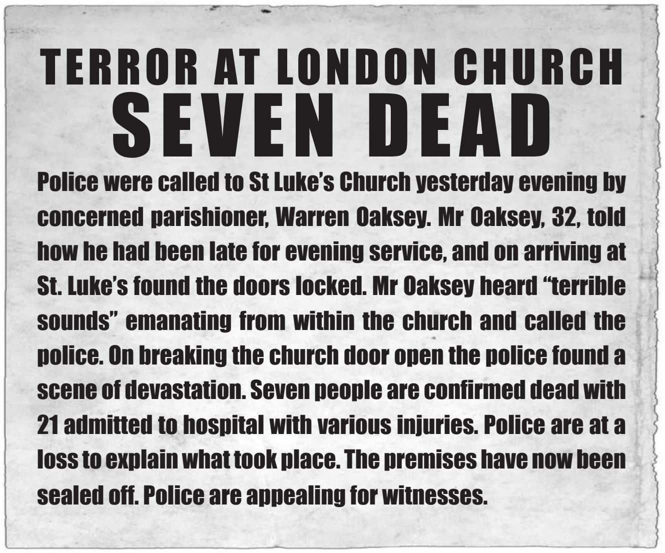


disadvantage.The moment at which Nabu takes possession of the King (or one of his heirs) forms the climax of this chapter. Any further actions the investigators take against the King are explored in the final chapter, *For King and Country*.

Rewards

As the end of this chapter leads straight into the climax of the campaign, there are no Sanity awards at this point.

Handout 24: Newspaper report of the strange event at St Luke's Church

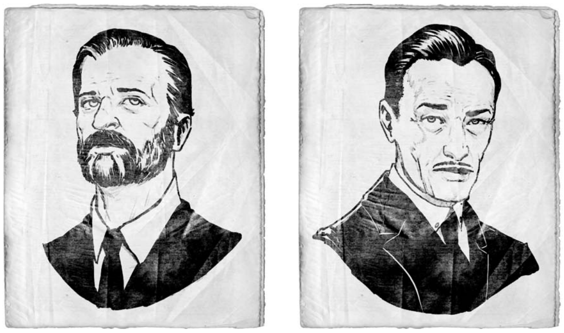


TERROR AT LONDON CHURCH

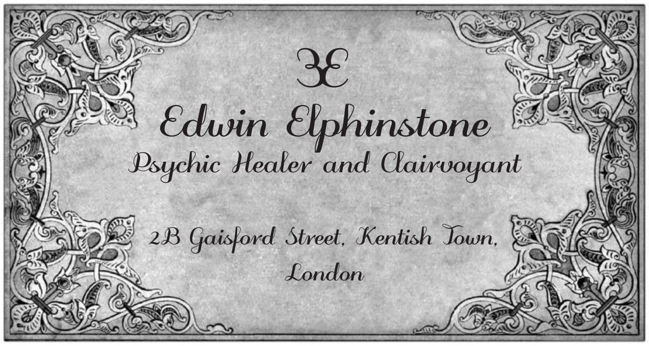
SEVEN DEAD

Police were called to St Luke's Church yesterday evening by concerned parishioner, Warren Oaksey. Mr Oaksey, 32, told how he had been late for evening service, and on arriving at St. Luke's found the doors locked. Mr Oaksey heard "terrible sounds" emanating from within the church and called the police. On breaking the church door open the police found a scene of devastation. Seven people are confirmed dead with 21 admitted to hospital with various injuries. Police are at a loss to explain what took place. The premises have now been sealed off. Police are appealing for witnesses.

Handout 25: Police Sketches



Handout 26: Edwin's Card



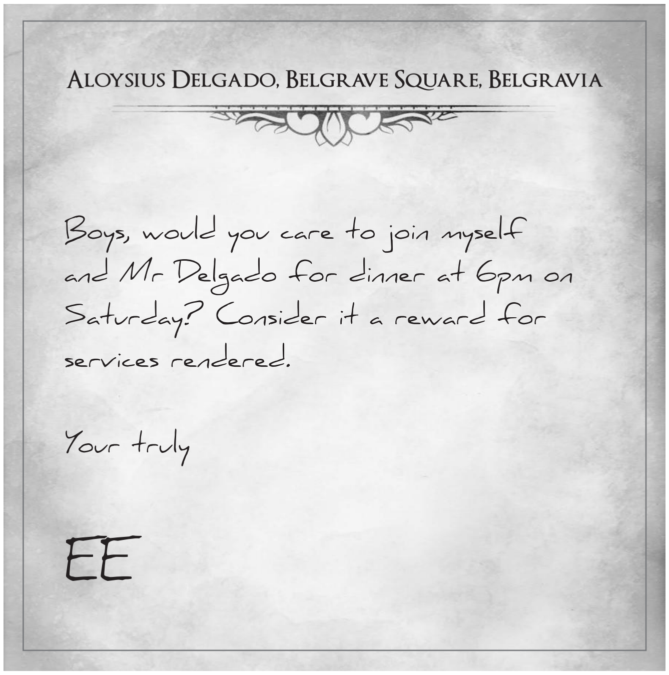
EE

Edwin Elphinstone

Psychic Healer and Clairvoyant

2B Gaisford Street, Kentish Town,
London

Handout 27: Invitation from Elphinstone



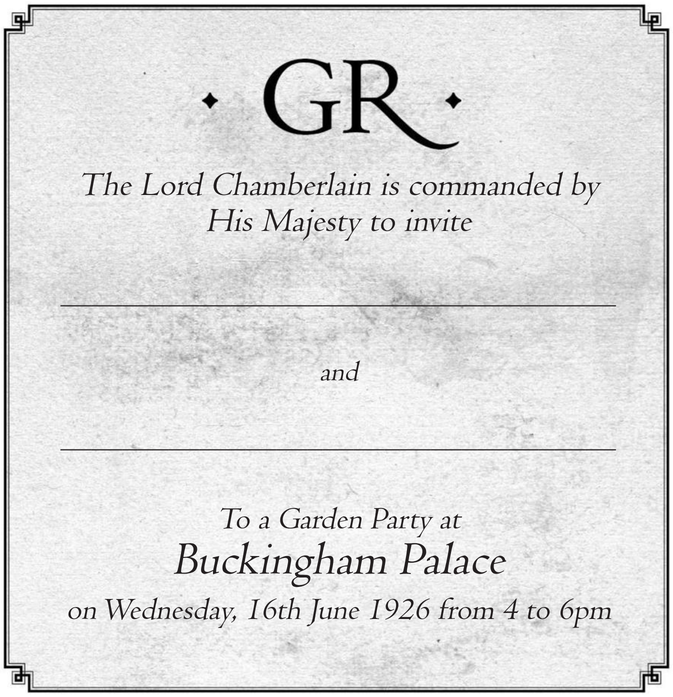
Aloysius Delgado, Belgrave Square, Belgravia

Boys, would you care to join myself and Mr Delgado for dinner at 6pm on Saturday? Consider it a reward for services rendered.

Your truly

EE

Handout 28: An Invite to the Garden Party



GR

The Lord Chamberlain is commanded by His Majesty to invite

____

and

____

To a Garden Party at

Buckingham Palace

on Wednesday, 16th June 1926 from 4 to 6pm

CHAPTER SEVEN

FOR KING AND COUNTRY

Wherein Nabu prepares to fully manifest in London and turn the whole of Great Britain into his domain.

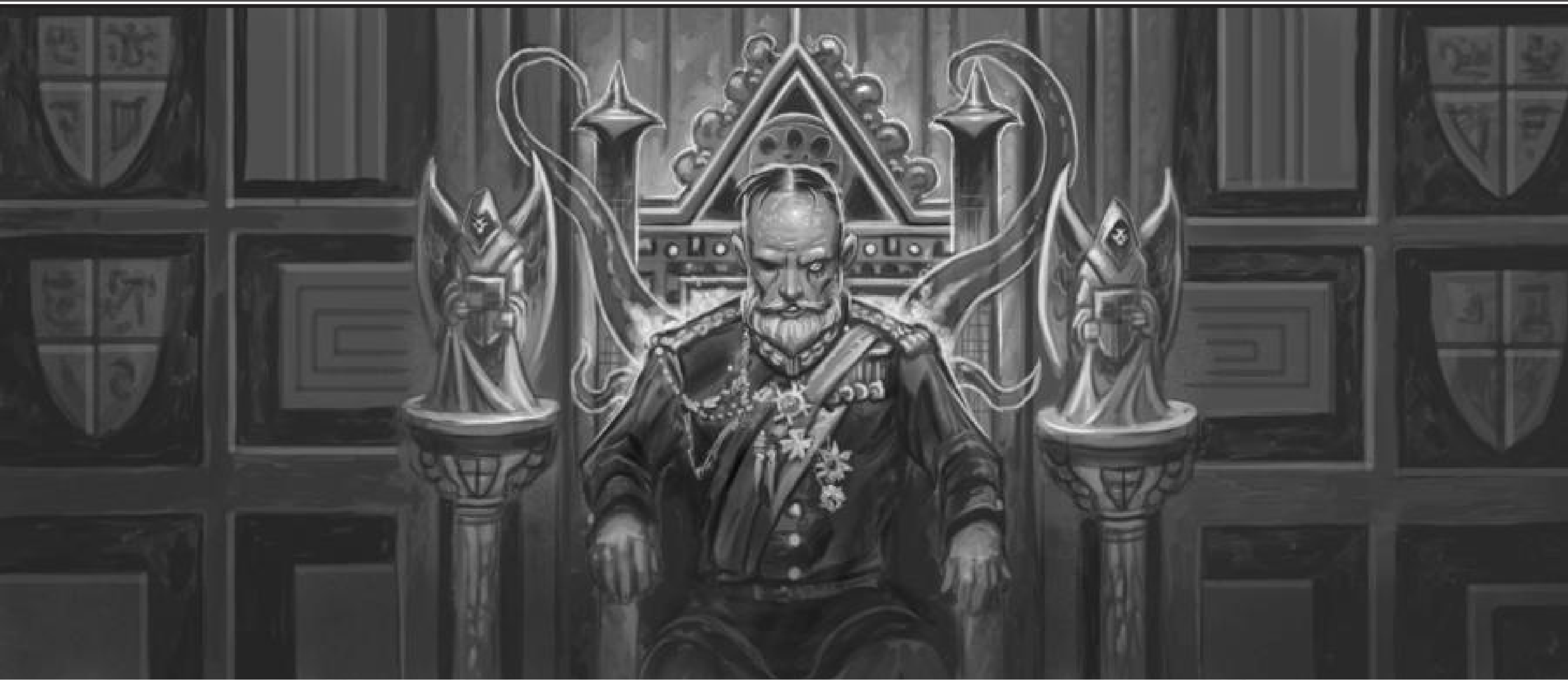
• INTRODUCTION •

Nabu has now possessed either the King or a Royal heir, and has assumed the role of monarch. Ensconced in Buckingham Palace, King Nabu seeks to consolidate his power. He commands meetings and establishes control over senior officials and government ministers. As ever he hungers for human souls, and his new position as head of state assures him an abundant supply. Following his possession of the King at the Royal Garden Party, Nabu's plan will take some days to come to completion. Just how long will depend on how the end of the previous chapter played out. If Nabu's possession of the King went as he planned, the subsequent preparations for the Ritual of Ascension should only take two days. If, however, Nabu was compelled to use the special power *Call upon the Father*, this will cause a delay of three additional days.

How and when your players act against Nabu should be their decision. A timeline is provided, to illustrate where Nabu will be at any given time, and how his plans will progress without interference from meddling investigators. An alternative timeline and sequence of events is presented depending on whether or not Yog-Sothoth manifested at the Garden Party.

• RUNNING THIS CHAPTER •

The aim of this final chapter is not to steer the players towards a predetermined end to the campaign, but rather to present them with a problem and allow them to formulate their own solution. The problem is clear; a malevolent entity has possessed the King and is about to begin a reign of terror. The players have a menu of options from which to formulate their plan of attack. They may opt for a direct attack, conducting a raid on Buckingham Palace. Or they may carefully plan a coordinated assassination of Nabu while he is in transit. Alternatively they might attempt to use subterfuge to gain entry to the palace. Others might seek to use more arcane methods, drawing upon



spells that they have learnt or artefacts that they have gained from previous chapters.

Advice is provided within this chapter on how to handle a variety of possible endings but, as stated earlier, it is impossible to predict what course of action a creative group of players might undertake.

TIMELINE OF EVENTS

If Yog-Sothoth did not manifest at the Royal Garden Party:

15th June – Royal Garden Party. Nabu takes the role of King and withdraws to Buckingham Palace. Work proceeds at the British Museum to complete the Temple of Nabu in preparation for the Ritual of Ascension.

16th June – Nabu meets with senior officials and ministers. Nabu partakes of the Grand Feast of Souls, in preparation for the forthcoming ritual. The roads between the palace and the British Museum are closed off by police in preparation for Nabu's journey. Late in the evening, Nabu travels to the British Museum and prepares for the Grand Ritual of Ascension.

17th June – The Ritual of Ascension is completed. Nabu transforms into a full avatar of Yog-Sothoth.

If Yog-Sothoth manifested at the Royal Garden Party:

15th June – Royal Garden Party. Nabu uses *Call upon the Father*, causing Yog-Sothoth to manifest. Nabu takes the role of King and withdraws to Buckingham Palace.

16th June – The palace and its staff are in disarray. Nabu seeks to establish order.

17th June – Another group (the Children of Tranquillity) make an attempt on the King's life. Work begins at the British Museum, preparing the temple for the ritual.

19th June – Work proceeds at the British Museum in preparation for the Ritual of Ascension.

20th June – Nabu partakes of the Grand Feasts of Souls, in preparation for the forthcoming ritual. The roads between the palace and the British Museum are closed off by police in preparation for Nabu's journey. Late in the evening, Nabu travels to the British Museum and prepares for the Grand Ritual of Ascension.

21st June – The Ritual of Ascension is completed. Nabu transforms into a full avatar of Yog-Sothoth.

• THREATS •

NABU

There is now only one thing left for Nabu to do. One thing that will secure his position and damn humanity to perpetual servitude and misery; he must commit one final act, the Ritual of Ascension. At present, Nabu's power is limited by the human shell that he inhabits. On completion of the ritual, Nabu will physically transform. Only then will he become a full avatar of Yog-Sothoth.

EDWIN ELPHINSTONE

Edwin Elphinstone, if still in play, may play a significant part in this final chapter. It is likely he will either be with Nabu or held captive by the investigators. Edwin is Nabu's most valuable aide; though not indispensable, his presence will be beneficial to Nabu in the time leading up to the ritual. On the other hand, if Edwin is interrogated by the investigators, useful information may be extracted as he knows the details of Nabu's plan in regard to the Ritual of Ascension.

If Edwin was present at the Royal Garden Party and Yog-Sothoth manifested, Edwin will now be permanently insane (having 0 Sanity points). He will still assist Nabu in the preparations for the Ritual of Ascension, but his behaviour will be increasingly erratic and bizarre; a factor that should be in the players' interest.

THE CHILDREN OF TRANQUILLITY

As described in the last chapter, the Children of Tranquillity may play as small or as large a part as you require them to in the finale. If the investigators dealt them a cruel blow in Chapter 4, then they will be too depleted to assist in the fight against Nabu. If, however, the investigators failed to vanquish them, or perhaps even allied with them then they may play a much larger role. If left to their own devices, they will unleash hell in an attempt to stop Nabu, murdering, wounding and generally causing destruction as they lash out in desperation against their ancient foe; this should be very much go against the investigators' own intentions and morals for their violence is indiscriminate. Instead the investigators may seek to harness the Children of Tranquillity — they do, after all, have something of an insight into what the investigators are up against.

As Keeper, be prepared to use the Children tactically, perhaps having one appear with words of wisdom or a key bit of information if the investigators are struggling to formulate a plan; or to arrive at a crucial point of the battle armed to the teeth if the investigators are having trouble in the fight.

GARDEN PARTY
• CONFRONTATION •

Buckingham Palace
(***An Investigator's Guide to London***, pg. 167)
The players may choose to act against Nabu immediately, while still at the Royal Garden Party. The King will be well protected at all times, but it may be possible that a sudden attack will catch the guards unaware (see **Security**, on pg. 204). Anyone attempting a surprise attack on the King with a firearm should make a Sleight of Hand or Stealth skill roll to avoid being noticed.

King George V

Possessed by Nabu.

First Impressions: The only change is that the King's left eye now takes on a radiance that, in sunlight, may be noticed close up as the shadow of his hat's brim falls over his face.

Personal Details: Most people, especially British subjects, are likely to be awestruck in his presence.

Secrets & Goals: Conceal the fact that he is Nabu from the palace staff. He is eager to conduct the Ritual of Ascension.

Playing King Nabu: Now that you have achieved your goal of possessing the King, be overconfident that your plan will come to fruition. This is a potential weakness for the players to exploit.

STR 55	CON 45	SIZ 60	INT 100
POW 120	DEX 50	APP 60	EDU 85
HP 10	DB: 0	Build: 0	Move: 5

Sanity: 65
Magic Points: 24

Attacks: 1
Brawl 75% (37/15), damage 1D3.
Dodge 25% (12/5)

Armour: At his first opportunity, after entering the palace, Nabu will cast the spell *Flesh Ward*, spending 10 of his 24 magic points to gain 10D6 worth of magical armour (see the description in the *Call of Cthulhu* rulebook for full details). He will keep this spell in use until the Ritual of Ascension.

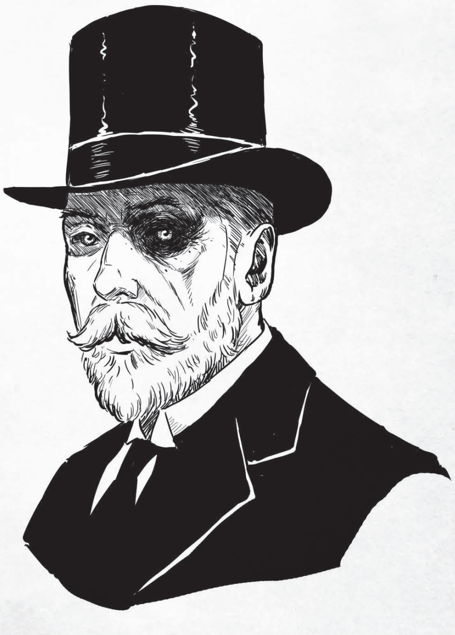
Skills: Credit Rating 99%.

Other Languages: All at 100%.

Spells: Call Yog-Sothoth, Cause Blindness, Cloud Memory, Create Mist of R'lyeh, Dread Curse of Azathoth, Fist of Yog-Sothoth, Flesh Ward, all Summon (and Bind) spells.

Special Powers: see pg. 14.

Sanity Loss: There is no Sanity point loss for seeing a human possessed by Nabu. A Keeper may require a Sanity roll for those observing Nabu using his special abilities (1/1D6).



Anyone attempting to attack the King with a melee weapon or with a firearm at point-blank range, should make a Hard Sleight of Hand roll or Stealth roll. If the roll is successful the investigator achieves a successful surprise attack on the King. If the roll is failed 1D3 bodyguards will immediately seek to intervene. As Keeper, when the bodyguards act, start a combat round with the investigators and bodyguards acting in DEX order. The bodyguards will seek to interpose themselves between the attacker and the King, at the same time another guard will seek to rush the King away to safety. On the second round another 1D6 bodyguards will join in. On the third round other bodyguards will join the fray. A number of outraged guests are also likely to step forward against such treasonous behaviour.

If the players do not act within the five-minute window between Nabu possessing the King and his withdrawal into the palace, any such attempt will become far more difficult. The job of the bodyguards is much easier within the confines of the palace, with which they are intimately familiar. For any attempts on attacking Nabu within the palace refer to **Assault on the Palace**, below.

• ASSAULT ON THE PALACE •

Buckingham Palace is situated in the heart of London. With over 700 rooms, it is a massive building: 108 metres long (at the front), 120 metres deep (front to back) and 24 metres tall. Within the palace are 19 state rooms, 52 guest rooms, 188 staff bedrooms and 78 bathrooms.

The information about the palace presented here is a mixture of fact and fiction. Actual security arrangements are not publicly disclosed. Rather than attempting to present detailed maps and descriptions of over 700 rooms, the reader is presented with an overview of the palace and staff, along with a few options for dealing with attempts to gain entry to the palace.

OUTSIDE THE PALACE

The palace is fenced at the front, with sentries posted outside the gates. These sentries stand before wooden sentry boxes dressed in the famous red uniforms, topped with black bearskin hats. The gardens are surrounded by a stone wall and are regularly patrolled.

INSIDE THE PALACE

It is usual for guests to the palace to enter through the visitor's door, where they are met by the Gentleman-porter, an elderly man in blue and gold livery. From there they ascend the beautifully ornate marble stairs. The tour for visitors includes highlights such as the White, the Green and the Blue Drawing rooms, the Picture Gallery, the Throne Room and the Bow Room. The gardens may be accessed by steps leading down from the Bow Room.

There are many paintings and sculptures of great fame and value on display. The Picture Gallery has works by great masters such as Rubens, Canaletto and Rembrandt, all in ornate gold frames. The White Room is tremendously impressive, with ornately gilded plasterwork, fine furniture, marble pillars and luxurious carpets. A door, concealed as furniture, leads to the Royal apartments.

The walls of the palace are up to 8-foot thick. There are more rooms underground, but it is not a case of 'as above, so below'; these rooms are not seen by guests and are far more functional, lacking in ornamentation. Where above there are crystal chandeliers, below one finds bare bulbs hanging on wires from the ceiling.

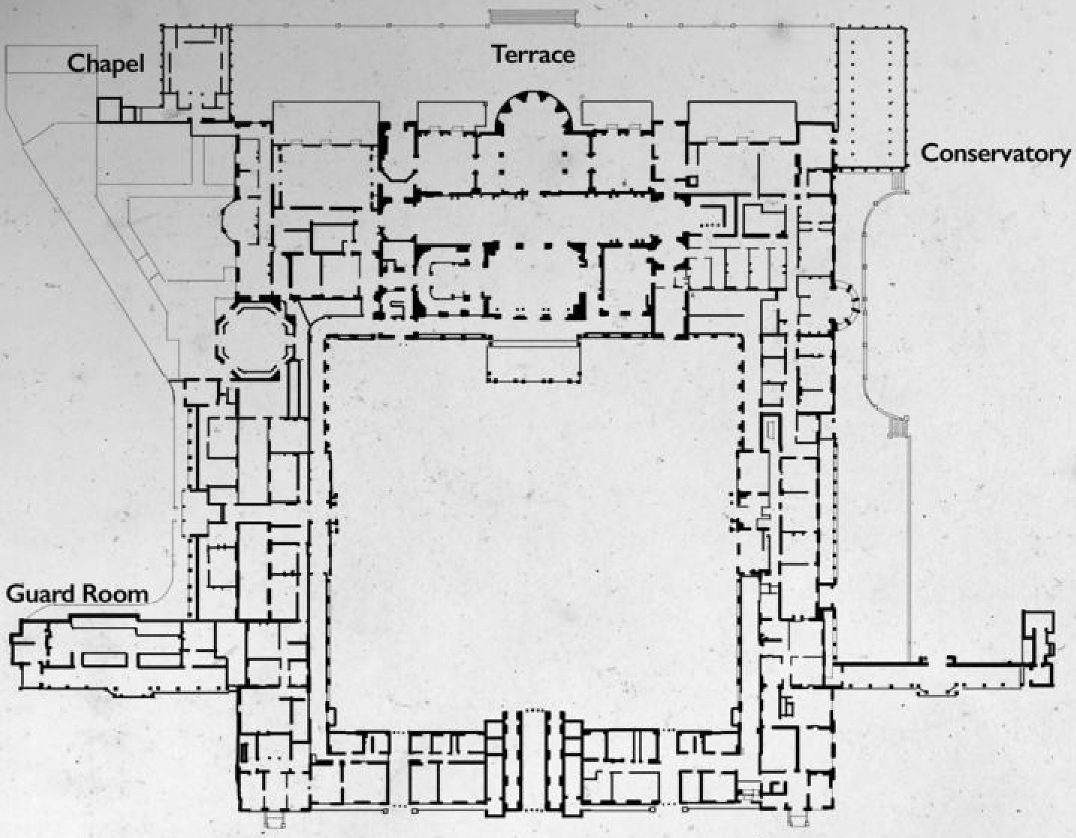
Many of the rooms serve as offices to those that serve the King. Other notable rooms include:

- The ballroom; 36m long, 18m wide and 13.5m high.
- The guard room, which contains white marble statues of Queen Victoria and Prince Albert in Roman costume.
- The 1844 room, marking the visit of Emperor Nicholas I of Russia.
- The 1855 room marking Napoleon III of France's visit.
- Prince Albert's music room, less formal, dating from 1887. Many of the fittings for this room were brought from Brighton Pavilion, lending the room an oriental feel.

PALACE STAFF

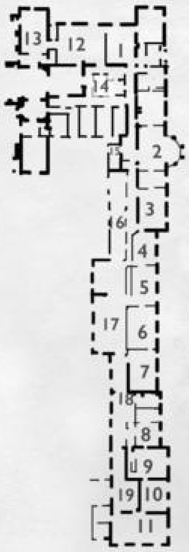
One thousand people work at the palace, of which the Lord Chamberlain's department has 700, for ceremonial and social life. There are also pages, craftsmen, chaplains, physicians, musicians, watermen and yeomen of the guard, catering staff, housekeeping staff, accountants, secretaries and even the King's chocolate maker. All workmen, servants and staff are known to the palace police and any outsider would be recognised as such.

Buckingham Palace


Chapel
Terrace
Conservatory
Guard Room

King's Rooms - An Example of the Second Floor

1: Dining Room
2: Queen's Sitting Room
3: Queen's Bedroom
4: Queen's Dressing Room and Bath
5: King's Dressing Room and Bath
6: King's Bedroom
7: King's Drawing Room
8: King's Study
9: Indian Room
10: Little Chinese Room
11: Chinese Dining Room
12: Audience Chamber
13: Royal Closet
14: Minister's Staircase
15: Queen's Staircase
16: Queen's Corridor
17: King's Staircase
18: King's Corridor
19: Principal Corridor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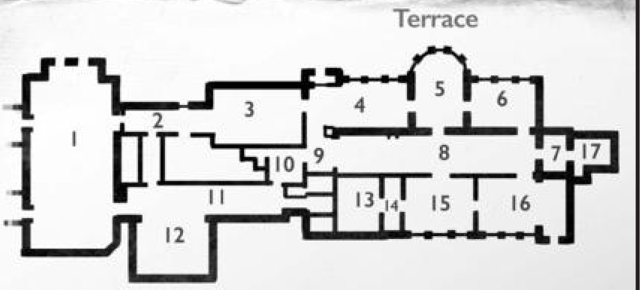
Terrace
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An Example of the Ground Floor

1: The Ballroom
2: The West Gallery
3: The State Dining Room
4: The Blue Drawing Room
5: The Bow Room
6: The White Drawing Room
7: The Ante-Room
8: The Picture Gallery
9: The Lobby
10: The Silk Tapestry Room
11: The East Gallery
12: The Ball Supper Room
13: The Grand Staircase
14: The Guard Chamber
15: The Green Drawing Room
16: The Throne Room
17: The Minister's Staircase leading down to the Marble Hall and Ground Floor

PALACE SECURITY

There is a dedicated division of the police (Buckingham Palace Police). These are all members of the Metropolitan Police Force. Their headquarters can be found in Cannon Row, next to New Scotland Yard (see ***An Investigator's Guide to London***, pg. 105). The palace has its own inspector and superintendent, who acts as the King's personal bodyguard, and is in constant attendance to the King.

The King's guard consists of half a regiment; 3 officers and 40 of other ranks. In addition to these, just half a mile away at the Chelsea Barracks, can be found a further battalion of Scots, Grenadier or Coldstream Guards. Another three-quarters of a mile away on the south side of Hyde Park, at the Kensington Barracks, there are another thousand soldiers (the Household Cavalry).

Palace Guard

There are a range of palace guards. They are mostly soldiers or police. For simplicity one set of statistics is provided for a standard guard.

First Impressions: There are many different uniforms worn by those at the palace. Gentlemen-at-arms wear gold and scarlet uniforms with helmets topped with tall white plumes. The Yeomen of the Guards wear gold and black. Footmen (or Livery Porters) dress in black frock coats with high collars.

Personal Details: Every guard is competent in their role and this will be apparent in their demeanour.

Secrets & Goals: Their role is to protect the king. There is a chance that they are hiding some form of madness, see below.

Playing the Guards: If Yog-Sothoth manifested at the Garden Party their is a 50% chance that each guard will be suffering some sort of insanity. This may result in them being jumpy, trigger-happy or paranoid.

Whilst their condition is not severe enough to prevent them from fulfilling their duties, it may well mar their performance and provide some interesting fuel for roleplaying.

Palace Guard

Protectors of the King.

STR 80	CON 75	SIZ 75	INT 65
POW 55	DEX 72	APP 60	EDU 60
HP 15	DB: +1d4	Build: +1	Move 8

Sanity: 55*

Attacks: 1
Brawl 80% (40/16), damage 1D3 + 1D4.
Dodge 36% (18/7)

Depending on the guard they are likely to have some form of firearm, either a rifle or a handgun:
.38 Revolver 75% (37/15) damage 1D10.
.303 Lee Enfield Rifle 70% (35/14) damage 2D6+4.

Skills: Intimidate 50%, Stealth 40%.

*Sanity may be dramatically lower if Yog-Sothoth manifested; see above.

KING NABU IN THE PALACE

The palace is secure but far from impenetrable. However, even if one were to gain entry to the palace, the security around the King and the Royal Apartments is significantly higher. Elphinstone will counsel Nabu to remain within the royal apartments for his own protection, and this is where he will be located for the majority of the time between the Royal Garden Party and the Ritual of Ascension. If Elphinstone is not present, Nabu will be more blase, and may be found wandering the palace, enjoying his newfound luxury. Several bodyguards will accompany the King, at a comfortable distance, wherever he goes within the palace or outside.

GAINING ACCESS TO THE PALACE

The investigators may seek to enter the palace by a variety of means. A direct approach is unlikely to be successful; there are a host of well-armed guards on hand. Attempting to gain entry by stealth is far wiser.

As previously stated, the palace staff know one another and attempting to use the old 'knock 'em out and take their uniform' trick will not prove easy. Alternatively the investigators might attempt to sneak into the palace. If the players come up with a suitable plan then call for an appropriate skill roll. If you feel it is warranted you might choose to grant them a bonus die if their plan possesses especial merit. Once you have selected the most appropriate skill or skills, call for a roll from each of the players involved. The level of success will determine how far the investigators get before they run into trouble. If all involved achieve a successful skill roll they will have made it into the palace grounds, a Hard skill roll will see them into the palace and an Extreme roll will gain them entrance to the Royal apartments. Play out the scene as far as it goes, then present them with a challenge of some kind, and an option of pushing the skill roll to proceed further.

If captured, intruders will be detained and questioned; see **Detained for His Majesty's Pleasure**.

Detained for His Majesty's Pleasure

If the investigators are taken captive, it is likely that they will be arrested and held for questioning. If it is apparent to palace security that they are part of an organised group that intend harm to the King, they will be thoroughly interrogated. This may lead to a meeting with Nabu, who may use magic or attempt to consume their very souls.

THE CALM BEFORE • THE STORM •

In the aftermath of the Garden Party, Nabu withdraws into Buckingham Palace and makes preparations for the Ritual of Ascension, two days hence. This short window provides the investigators little time to make their own preparations to counter Nabu, but it is the only chance they have.

RESEARCHING THE RITUAL OF ASCENSION

The players should find out that Nabu is planning on conducting a final ritual of some kind at the British Museum. This event was foreshadowed at the close of Chapter 3, as part of the writings that appeared on Willard Puncheon's skin (see **Handout 18: Translation of the Scrolls**, pg.120). If the players missed this information, it will be restated by a member of the Children of Tranquility, see below.

THE CHILDREN OF TRANQUILLITY

By this point in the campaign both Nabu and the investigators will be aware of the Children of Tranquillity. An alliance between the investigators and the Children of Tranquility might appear logical. As the saying goes, "the enemy of my enemy is my friend". Such a treaty is, however, unlikely given their methods and beliefs but desperate times might call for desperate measures.

One of the Children of Tranquillity will turn up wherever the investigators are. He will be close to death, perhaps following a botched attempt on Nabu's life. He will be able to tell the investigators all he knows before he expires. He can tell the players that Nabu requires the temple, the various artefacts that form the Elements of Release, and his high priest (Edwin Elphinstone) for the ritual. Not all these things are essential, but each element serves to expedite the ritual.

THE FEAST OF SOULS

The Feast of Souls is a prerequisite for the Ritual of Ascension. Nabu must consume a thousand human souls. At best he can consume 100 souls per hour, so the full amount takes at least around 10 hours. Fortunately for Nabu, as King it is not difficult to find a thousand tourists who consider themselves lucky to gain an invitation into the palace. To gain an audience with the King himself is beyond the wildest dreams of the average Englishman.

The event is organised so that visitors are ushered in to meet the King a few at a time. The King, Nabu, then shakes each guest by the hand as he consumes their soul. The fact that each guest falls quiet and acquiesces to being led away afterwards, is taken by witnesses to be nothing beyond their being awestruck in the King's presence.

If the investigators are in the right place at the right time they may be among those invited in to the palace. Each guest undergoes a cursory search and any bags are inspected prior to meeting with the King. Getting past with any firearm larger than a derringer will require a Hard Sleight of Hand or Stealth roll.

NABU ACTS AGAINST THE INVESTIGATORS

If the investigators have established themselves as a significant threat in the eyes of Nabu, he will take precautions against them. The police will be alerted and instructed to locate and arrest them. If the identities of the investigators are not known to Nabu or Elphinstone, agents will be dispatched to seek out the investigators by more subtle means; not only does he have his newly created servants, but also all manner of official agencies at his disposal. If Yog-Sothoth appeared at the Garden Party it is likely that the investigators will be overlooked amid the chaos and fallout that ensues from that event.

If you wish to have the investigators pursued, use the statistics for palace guards. The teams will operate in pairs, following any leads they can in order to track down the investigators. Allow the players to make skill rolls to notice that they are being followed or that their rooms have been broken into and searched. This would be a good opportunity to play on the insanity that some investigators might be suffering; are they really being followed or is it just a paranoid delusion?

• THE RITUAL OF ASCENSION •

Late on the evening of Thursday, 16th June, Nabu travels to the British Museum and begins the Ritual of Ascension. This likely forms the climax of the chapter — and of the campaign — as it is the best window of opportunity the investigators will have to act against Nabu before he ascends to true godhood.

TRAVELLING FROM BUCKINGHAM PALACE TO THE BRITISH MUSEUM

The route that will be taken from the palace to the British Museum crosses Constitution Hill then through Green Park. From there it joins Piccadilly, passing The Ritz, and Fortnum and Mason's, along to Piccadilly Circus. Then onto Shaftesbury Avenue, up the appropriately named Coptic Street and into Great Russell Street. The journey is a little under two miles. Given that the route will have been cleared and patrolled by police, it will take only a few minutes by car. Information on many of the features in this area can be found in ***An Investigator's Guide to London***.

The King will travel in a limousine with a police escort of two cars in front and behind, in addition to eight motorcycle outriders. If an attack is made upon the convoy, the priority will be to return the King to the safety of the palace and to arrest the perpetrators. Once the situation appears to be in hand, Nabu will insist on travelling to the British Museum.

The King's limousine has a Movement rate of 14, a Build of 6 and provides 5 points of armour for those inside.

THE BRITISH MUSEUM

Museum Street
(***An Investigator's Guide to London***, pg. 138)

The British Museum has featured in almost all the previous chapters and the investigators will almost certainly be familiar with it by now, and very likely know some of the staff. The reconstruction of the Temple of Nabu within the Assyrian Saloon has been hurried along, and it will be complete before the Ritual of Ascension (see below). The ornate temple features bas-relief decoration showing the pantheon of Assyrian deities. Those with Cthulhu Mythos knowledge may recognise some of these deities as analogues of Mythos deities.

In the intervening period following the Royal Garden Party, up to the Ritual of Ascension, the British Museum will be a hive of activity. Nabu dispatches Elphinstone to oversee work at the museum. He will see that the museum is closed to the public and that security is tightened. Guards are be posted to protect the British Museum, especially the Assyrian Saloon. Elphinstone delegates work to museum staff and labourers who have little choice but to follow his instructions, given that he now has the authority of the Crown behind him.

If Elphinstone is indisposed for any reason, Nabu will be forced to use another for the role of overseer of preparations at the British Museum. He will call upon Sir Bartholomew Whiteread. Whiteread is a loyal subject, but he lacks Elphinstone's depth of occult understanding.

If the investigators visit the museum during this period they will find it difficult to gain entry. Any captured intruders are dealt with severely; they are held in a police cell before being taken to the palace to be interrogated before having their souls consumed by Nabu. The investigators would be wise to avoid this fate. On the positive side it does gain them access to the palace, but security will be tight and some innovative ideas and good dice rolls will be required to escape their doom (see **Detained for his Majesty's Pleasure**, on pg. 205).

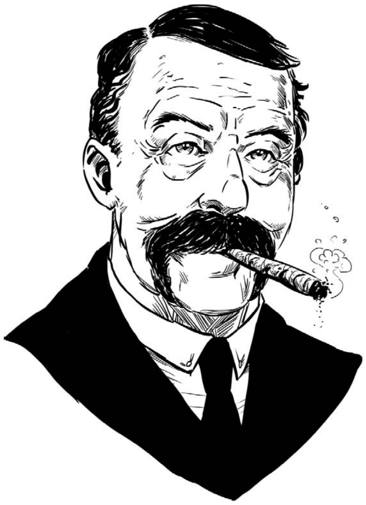
Sir Bartholomew Whiteread

First Impressions: Always well attired, Whiteread has a handlebar moustache and is usually to be found smoking a cigar. He gives the impression of being a bumbling fellow with no clue as to what is going on, but this is a clever facade.

Personal Details: Whiteread is a traditionalist, a royalist and a conservative. He has fought wars for his country and will die following the king's orders. He is accompanied everywhere by a yappy little dog named Captain, his Jack Russell terrier.

Secrets & Goals: Whiteread is actually a shrewd and loyal subject of the realm.

Playing Whiteread: You're a harrumphing old-school exponent of the British Empire.



Sir Bartholomew Whiteread

Age 51, Loyal Subject of the King.

STR 65 CON 55 SIZ 70 INT 65
POW 75 DEX 52 APP 55 EDU 65
HP 12 DB 1D4 Build 1 Move 5
Sanity: 75

Attacks: 1
Brawl 40% (20%/8%), damage 1D3 + 1D4.
Dodge: 26% (13/5)

Skills: Intimidate 50%, Persuade 80%.

GAINING ENTRY TO THE BRITISH MUSEUM

All of the exits will be secured and guarded. The guards are issued a list of names of those that are to be granted entry; those not on the list will be turned away. If Elphinstone organised security, these guards will be armed soldiers, otherwise they will be police officers armed only with truncheons. Bluffing one's way in would require a plausible story and a Hard Persuade or Fast Talk skill roll, or perhaps an Extreme Charm or Intimidate skill roll. Once inside, most of the museum will be vacant, granting easy access to most areas, with the exception of the Assyrian Saloon. There will be people working here around the clock. Stonemasons, builders, cleaners, decorators, florists, musicians and dancers will all attend the temple at different times, either to carry out work on the site, or in preparation for their role in the ritual.

Those that are expected to be at the temple have been given a permit, an official document recording their name and role, signed by the overseer. Such passes could be forged or stolen. Some may also carry Tokens of Nabu (see pg. 16).

Of course, the investigators may have foiled or otherwise found the Children of Tranquillity's own attempts to gain access to the museum via the London Underground (see pg. 141). It may occur to the investigators to revisit their building site — what remains there depends very much on how Chapter 4 ended, but it will remain largely undisturbed by either the authorities (who have not had the time to do much more than remark on such a remarkable attempt at theft) or the Children of Tranquillity (who are likely scattered after their confrontation with the investigators).

If they did not find these tunnels, then it is equally likely that the Children of Tranquillity succeeded in gaining access to the British Museum unhindered, in which case perhaps an alliance is in order…

THE TEMPLE OF NABU

The Temple of Nabu has been reconstructed within the giant hall of the Assyrian Saloon, as close to how it was when found in Nineveh. The investigators may have caught glimpses of the enormous construction project in progress, but it will be as nothing compared to what they witness now it is finished. Reginald Campbell Thompson described it there in his journal (see **Thompson's Journal**, pg. 6), but briefly described below.

The temple is accessed through a set of doors leading into a small antechamber, but blocked by a great stone seal carved with images of the gods Nabu and Marduk. Recesses hold candles and other votive offerings. On either side of the following chamber are three portals, one behind the other, formed by golden, winged bulls looking towards the great hall. The largest of these bulls is some 18 foot high, the smallest 12 foot.

These lead into a room 82 feet by 24 whose walls are of unsculptured limestone decorated with colourful paintings all around. It seems to depict the realm of the gods themselves in detail never before seen, and certainly inspired by no place on Earth. In these images, black rivers flow through red sands, twisting impossibly between tall black towers, like gigantic termite mounds wrought with a geometric precision beyond the abilities of Mother Nature. The rivers appear to move as torch-light dances across the mural, writhing like great snakes, never seeming to flow in the same direction upon a second or third inspection. In the many-coloured sky of this alien vista, the faces of the gods, both familiar and hitherto unknown, are reflected in the strange constellations, as seven suns blazed above the crimson deserts. At the head of the chamber, a terrifying rendering of Nabu himself towers over the doorway leading from the room.

This version of Nabu is twisted and serpentine and dozens of pairs of arms stretching out from his torso. Beneath his feet, strange lettering is carved into the limestone wall, not in cuneiform at all, but in a script more akin to the Enochian text of John Dee, or perhaps that rumoured ritual language of the ancients that some call Aklo. Nabu stands between two iridescent spheres, beautifully wrought such that they seem almost three-dimensional, their crystalline surfaces reflecting those baleful seven suns like gigantic diamonds. Where the two spheres touch, a swirling vortex opens. From this vortex, a bridge of shimmering gold leaf stretches down to Nabu himself, and a crude rendering of his chariot rides the path to its master. This entire mural stretches across every wall, telling a story on a maddening and dizzying scale.

Beyond lies the innermost sanctum. The room is a near-perfect square, some 18 foot on each side and crowned by a domed roof supported by a sturdy pillar in each corner. A circular dais of granite fills the room, and in the middle of it is the altar, adorned with pictographics and honorifics to Nabu cast in solid gold. It is in this chamber where the Elements of Release were found and where the ritual will take place

Sabotaging the Temple

If the players manage to gain access to the temple they might decide to destroy it in advance of the ritual. This could be achieved through a variety of methods, from sledgehammers to dynamite. Again, after the climax of Chapter 4 they might be in the possession of such tools.

Bran

One option that might be developed by a creative Keeper is the association between George V and the legendary figure of Bran, as described ***A Keeper's Guide to London***, pg. 94. It is noted that the worshippers of Bran come from the upper echelons of society, so many of them might be in attendance at the Royal Garden Party. It is also stated that they are defenders of England, so it would make sense that they would seek to defeat Nabu. A partnership between the investigators and the cult of Bran could provide an interesting storyline.

• THE GRAND RITUAL •

On his arrival the King walks into the museum flanked by guards and accompanied by a triumphant Edwin Elphinstone. Together the proceed to the Assyrian Saloon and the reconstructed temple. Once there the King stands upon the stone dais in front of the altar, whilst Elphinstone proclaims ancient rites in a forgotten tongue. As the sky darkens outside, all those that have been emptied make their way towards the British Museum to pay homage to their saviour. A lone trumpeter plays the Horn of Alû (or an alternative horn if this is not available) to ensure the Avatar of Alû does not trouble the ritual. The Tablets of Destiny then manifest, ready to record the fate of humanity.

Then, as thunder rumbles overhead, the King's body begins to transform in much the same way that it would when using the power of *Call upon the Father* (see pg. 15). The host's body rises up into the air, then its flesh begins to bubble. These bubbles swell and for a few moments Yog-Sothoth is present. Then the spheres contract to reveal the new being that has been born in that moment. The hideous mutation that is at once the King and an avatar of Yul'huthris; a 12-foot tall humanoid mass of roiling, bubbling flesh. The thing raises its arms and releases a primal scream and all those present fall on their knees in worship. Any that wish to resist the urge to worship must succeed in an Extreme POW roll. As the minutes pass his flesh cools and contracts further, until he is around 7-feet in height, and far more human in appearance (see overleaf).

If all of the components for the ritual are present and correct, and the temple is fully prepared, the transformation takes 1 minute (about 6 rounds). If everything is not as it should be then the transformation takes longer, leaving Nabu vulnerable for a longer period of time:

- If Elphinstone, the High Priest of Nabu, is for some reason unable to participate in the ritual, this extends the transformation by 1 minute.
- If the temple is not complete or has sustained significant damage, this extends the transformation by 1 minute.
- If the temple is destroyed, this extends the transformation by 5 minutes.
- If the Horn of Alû had to be substituted with an alternative the transformation time is extended by 2 minutes.
- If the Eye of Lamashtu is not used to bind the Ugallos, this extends the transformation by 1 minute.
- If Nabu does not read from the *Scrolls of Endless Shadow*, this extends the transformation by 2 minutes.

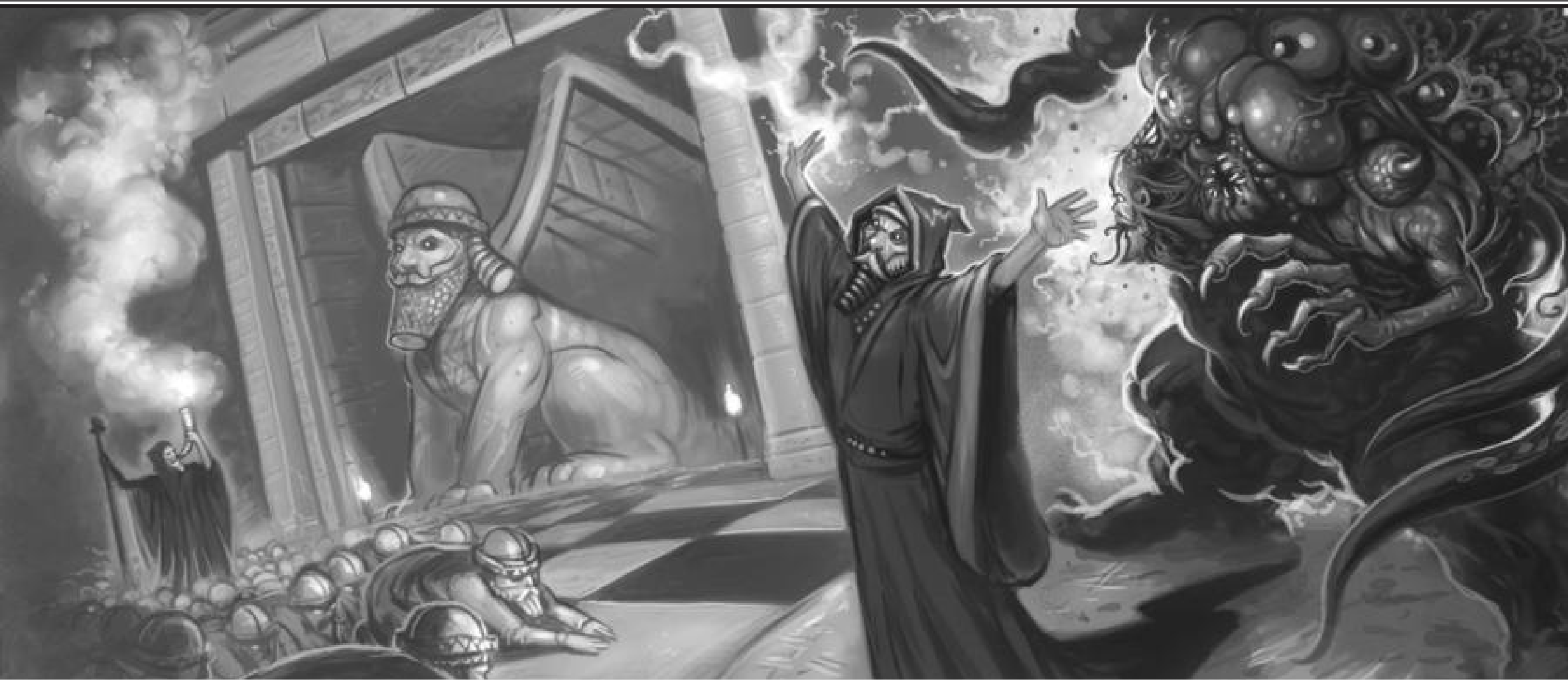
During the transformation Nabu is vulnerable; all magical protection is voided. Even the power of his *Flesh Ward* spell must be given up during the ritual. If he is attacked while transforming, refer to the entry for a Partially Possessed King (see pg. 201) and apply a penalty die to all of Nabu's dice rolls.

Nabu Manifest

Once the transformation is complete Nabu and his host are one and cannot be separated, nor can Nabu shift bodies or possess anyone else. If he is somehow slain his body will once again rise up from the floor. This time it explodes in all directions, and for a brief instant Yog-Sothoth is present, but then it is gone, taking with it whatever remnant of its avatar that might remain.

First Impressions: Nabu looks like an ancient statue come to life. He retains the features of the possessed person, but is now seven-foot tall, with broad shoulders and skin the colour of bronze. Nabu is an imposing figure. His eyes shine with a mauve light. Any clothing that was worn by the host's body is likely to be stretched or torn. There is no longer any mistaking Nabu for a mortal man.

Secrets & Goals: Now in his full avatar form, Nabu will look to consolidate his position in the human world. He will recruit a team of loyal priests and generals to serve him. To them will be given the tasks of managing his subjects. This will ultimately extend to global domination, but for the time he will be content to establish his kingdom in Britain.



Playing Nabu: Have a regal air about yourself: head held tall, shoulders back. To look you in the eye will be viewed as an affront.

Nabu Manifest

Walking Avatar of Yul'huthris.

STR 120	CON 120	SIZ 120	INT 100
POW 150	DEX 90	APP 90	
HP 24	DB +2D6	Build +3	Move 9

Magic Points: 30

Attacks per round: 3
Fighting Attacks: Nabu fights with his fists as a man might, but his fists are as living bronze.
Fighting 100% (50/20), damage 1D3 + 2D6
Dodge 45% (22/9)

Armour: 10 points
Skills: Intimidate 100%.
Other Languages: All at 100%.

Spells: Call Yog-Sothoth, Cause Blindness, Cloud Memory, Create Mist of R'lyeh, Dominate, Dread Curse of Azathoth, Fist of Yog-Sothoth, Flesh Ward, all Summon (and Bind) spells, Words of Power.

Special Powers
Consume Soul and Warp Reality: See pg. 14

Inscribe Flesh: If Nabu wins an opposed POW roll with the target, the target's skin burns as letters are branded onto their flesh by an invisible force. The lettering may spell out any manner of Mythos spell or incantation. The pain inflicted is terrible and causes 1D10 damage and a Sanity roll (SAN 1/1D8). Use of this power costs Nabu 5 magic points.

Summon Sirrush: Nabu's steed (see pg. 15) will heed his call and come directly to him. Sirrush is a powerful being, and will follow Nabu's commands to the death.

Sanity Loss: SAN 1D3/1D10 for seeing Nabu in his full avatar form.

• STOPPING NABU •

As written, there is no one way to stop Nabu. Instead, it's left to creative players to come up with something clever to pull off, using all the resources at the investigators' disposal. Here follow some suggestions.

KILLING NABU

If the investigators kill the King prior to the Feast of Souls, Nabu may seek an alternative host, perhaps an heir to the throne or even one of the player characters.

If Nabu is slain after the Feast of Souls (perhaps while in transit to the British Museum or during the Ritual of Ascension) then he will not have the option of taking an alternative host, and the scene should form the climax of the game. As Nabu's host body dies so he *Calls upon the Father* (see pg. 15), but it is too late for him. His corpse rises up and splits open like an overripe fruit. Blood and organs tumble out, accompanied by a cacophony of sound, as of a thousand tortured souls seeking vengeance. Witnessing this demands a Sanity roll (1D3/1D10). This time however his 'father' has abandoned him, and Yog-Sothoth does not manifest. Instead, the tattered remains of the corpse fall to the floor, perhaps to speak a few last words of repentance; the last words of King George V. Long live the King.

Should the players fail to prevent the Ritual of Ascension, Nabu will be bigger and badder than ever.

READING THE TABLETS OF DESTINY

Nabu is said to be the holder of the Tablets of Destiny, which no man may read lest, "their eyes run from their sockets and their intellect diminish to darkness". The tablets contain secret truths concerning the world and the cosmos beyond.

As Nabu commences the Ritual of Ascension, the Tablets of Destiny appear at his side, radiating unwholesome energy. The tablets are receptacles of great Mythos power, anything around them begins to be corrupted by their presence; plants wither and blacken, strange growths take root on stone, and the air itself smells sickly with the stink of decay. A human touching the tablets immediately withers and dies, their very essence leeched out of them by contact with the tablets. Attempting to read the tablets causes the viewer's eyes and brain to melt; their flesh falls away from their skeleton into a pool of quivering flesh. The writing on the tablets is readable by whomever is looking at them, the script twisting and forming into recognisable characters (a German speaker sees German words, an English speaker sees English, and so on).

Once a person begins to read (or touches) the tablets, they cannot break free. Each round a person is in contact with or looks at the tablets they must make a POW roll: if successful, they lose 2D6 hit points; if failed, they lose 4D6 hit points as their flesh begins to melt. In addition, on the first round, a Sanity roll must be made (1D10/1D100 loss). The damage continues each round until they are dead.

The Tablets of Destiny provide one way to deal with Nabu. If the investigators are able to find a way to read them, they may find the words to banish Nabu.

One or more investigators could sacrifice themselves to read the tablets and, in so doing, recite the words of power that will banish Nabu — if they can survive contact with the tablets long enough. On the first round, the investigator should attempt an Extreme INT roll to find and recite out loud the correct passage written on the tablets. Each round the investigator survives, the more time they have to find the correct passage, consequently, each round following reduces the difficulty of the INT roll: second round is a Hard roll, third is Regular, fourth is regular with a bonus die (although it is unlikely an investigator will survive for this length of time).

If the INT roll is successful, in whatever round it takes place, the investigator recites the correct words to banish Nabu. As the words of power flow from their lips, it drains them of all POW and their body is consumed in a sudden roar of fire. They cease to exist; however, their final act completed, Nabu is wrenched from the world and returned to the dark places between the stars.

CASTING THE RITUAL OF THE WALKING DARKNESS

If the investigators learnt or still have access to the *Ritual of the Walking Darkness* and the *Ritual of Blood and Light* (see pg.57) they have a means to banish the Tablets of Destiny, and possibly Nabu himself.

Two possibilities exist:

An investigator enacts the *Ritual of Walking Darkness* upon themselves, metamorphosing them into a shadow (permanently). Such an effect means that the shadow walker cannot be harmed and may attempt to steal the Tablets of Destiny, removing them from Nabu possession. Of course, this is as much a one-way ticket for the shadow-walking investigator as it was for Baletheus Ginger.

The investigators enact the *Ritual of Blood and Light*, using it to banish Nabu from the Earth. Of course, banishing Nabu requires a great more magic points than a normal casting of the spell, costing those involved a total of 40 magic points and 20 POW, as well as 1D6 Sanity points each (possibly requiring four or more investigators to cast the spell together to provide the necessary energy to power the spell; only one investigator needs to be able to cast the ritual, the others just need to join hands with the spellcaster to channel the magic points and POW into the spell).

READING THE SCROLLS OF ENDLESS SHADOW

These scrolls, etched into the flayed skin of a human victim, describe the Ritual of Ascension (see **Handout 18: Translation of the Scrolls**, pg.120). Not only do they describe how to protect oneself during the transformation of Nabu into the real world, but also how to complete the ritual itself.

If the investigators have a complete translation of the scrolls (or the scrolls themselves), and know what they're doing, they can actively work against Nabu's Ritual of Ascension. This will lead to a battle of magical skill, while a physical fight most likely rages all around them – a most entertaining way to conclude the campaign!

The challenge to the Ritual of Ascension can only be commenced once the Horn of Alû — or a substitute — has been blown by Nabu's trumpeter. Any sooner and it will have no effect. Casting the spell takes 4 rounds, during which time Nabu's servants are likely to be attacking the investigators.

The investigator attempting to pervert the Ritual of Ascension should make a casting roll as for the first casting of a spell (see the *Call of Cthulhu* rulebook). If the investigator fails, remember to offer the opportunity to push the roll. If the investigator casts the spell and is able to invest 24 additional magic points (on top of the cost of casting the spell) then they are able to successfully break the Ritual of Ascension. They may draw the additional magic points from willing associates within a ten-foot radius. If they succeed, the effect is as if they had killed the King prior to the completion of the ritual (see pg. 210).

BLOWING THE HORN OF ALÛ

At the end of Chapter 4, the Horn of Alû's fate was left open-ended. During the Ritual of Ascension, anyone blowing the horn will summon the shadow-demon, the avatar of Alû, to protect them. Anyone within the immediate vicinity of the summoner will be protected when Nabu breaks through into the real world.

The Avatar of Alû relentlessly hunts anyone outside this sphere of influence, tearing apart their very souls; it is also bound as a servitor of shadow against the 'Bringer of Light', and will attempt to prevent Nabu from transforming. Though the Avatar of Alû stands no chance of defeating Nabu, it will attack his steed, engaging it in a fearsome battle that will result in their mutual deaths.

If the investigators have the horn, they can summon the Avatar of Alû to protect them while they disrupt the ritual. If Nabu or Elphinstone has possession of the horn they will use it as part of the ritual, and the Avatar of Alû will simply bear witness to the Ritual of Ascension in mute impotence. If the Children of Tranquillity stole the horn, then it will already have been sent overseas on a steam liner, and will play no part in the finale.

USING THE EYE OF LAMASHTU

If the investigators have not destroyed or lost the Eye of Lamashtu, it may prove a powerful weapon in the final battle against Nabu. Bast holds deep resentment towards Nabu and his followers for their misuse of the Eye, and an investigator who is attuned to the Eye will be able to wield great and terrifying power in Bast's name.

Feline Allies: If one or more of the investigators managed to attune to the Eye with any degree of success, they will be able to communicate with cats of all kinds, and these cats will consider the investigators to be friends. Asking cats to perform dangerous tasks for the investigators will usually involve a Charm or Persuade roll; Intimidate will risk the friendship and the limited communication between cats and humans makes Fast Talk difficult, requiring a Hard roll.

An investigator who made a Hard POW roll when attuning to the Eye will simply be able to command cats, instructing them to carry out any tasks that he or she desires. While this allows the investigator to send cats on blatant suicide missions, doing so gratuitously will earn the displeasure of Bast. This will cause the investigator to lose control over the gem and earn the enmity of all cats. If Lamashtu is still at large, she will begin to hunt the investigator.

Ordinary domestic cats or strays may be employed as spies, as they attract little attention and are able to climb or crawl into many spaces inaccessible to humans. While these cats will not understand human language, limiting their ability to eavesdrop on conversations, they can tell one human from another, allowing them to report on numbers, positions and movements of persons of interest.

A more creative group of investigators may use this ability to befriend one or more big cats at London Zoo and use them as soldiers. This is more complicated, as these cats will need to be released from their cages and will attract a great deal of attention from the public if seen on the streets of London. Use the entry for Lions in the *Call of Cthulhu* rulebook, should this eventuality arise.

Controlling the Ugallos: An investigator who achieved a Hard success when attuning to the Eye will also be able to call upon two Ugallos to do his or her bidding. The Ugallos make more effective spies that ordinary cats, as not only can they become intangible at will, but they can also understand human speech and report back the gist of conversations they have overheard, with a 60% chance of success. Note that the Ugallos are not invisible, even when intangible, and may attract attention if used outside dark and shadowy locations. Should the Ugallos be discovered in the act of spying, Nabu's agents may be able to track them back to the investigators, at the Keeper's discretion.

The Ugallos may also serve as effective soldiers, but remember that if an enemy destroys their physical manifestation, they cannot be summoned again for 24 hours. See pg. 168 for the Ugallos stats.

Summoning Cats from the Dreamlands: If an investigator has managed to attune themselves to the Eye with an Extreme POW roll, he or she will be able to summon 1D100 cats from the Dreamlands and use them to cause death and destruction.

Even if the cats are summoned ahead of time, the appearance and movement of a large number of cats, some of which may look strangely alien, will attract attention. Again, gratuitously putting these cats in a situation where a great many of them will be killed or injured will earn Bast's displeasure and break the investigator's hold over the Eye.

If the investigators instruct the cats to attack a group of enemies – at the garden party, for example – do not roll for every individual attack. Assume that five cats will be able to gang up on a single target, inflicting 1D6 damage per round with no attack roll necessary. A target being swarmed by cats in this way will not be able to do anything other than fight them or try to escape. If the target is fighting back, they will be able to kill or disable one cat per combat round, which will prevent them from attacking other targets. Once the fight is over, the surviving cats will take the opportunity to feed on the remains of their foes and then return to the Dreamlands, unless the Keeper has any ideas for complications or acts of mischief they can perform.

Petitioning Bast: If the investigators are in possession of the statue of Bast that stood in Mrs Lewis' temple, they can use this as a conduit for communicating with the Goddess. A suitable petition to Bast, involving obeisance, a sacrifice of blood or meat and a Charm or Persuade roll, will convince the goddess to provide one piece of material aid: this will usually take the form of a single use of one of the powers of the Eye of Lamashtu, but the Keeper should be flexible when dealing with requests that fit within Bast's domain.

An Extreme success on the Charm or Persuade roll will allow the investigators to request that Bast manifests personally. She will do so in the aspect of Lamashtu (see pg. 171), and while she will initially assist the investigators, especially with any assault on Nabu and his followers, she will be quick to turn on them if they do anything to displease her.

Avatars of Bast: If an investigator was transformed into an Avatar of Bast using either the Eye of Lamashtu or Mrs Lewis' invocation, and this avatar is still alive and present in the waking world, the investigators may petition it as they would the statue. In this case, an Extreme success will convince the avatar to accompany the investigators personally rather than summoning Lamashtu.

• CONCLUDING THE CHAPTER •

Where and how the climax of this campaign takes place is very much down to the players, depending on what they choose to do. The players' plan may include aspects from previous chapters. The reincorporation of items, knowledge and NPCs from previous chapters will help to bring the story together to a pleasing conclusion.

Ultimately there are two possible outcomes: either the investigators send Nabu packing or Britain is cast back in to a new dark age under the reign of King Nabu. Which of those comes to pass will depend on what the players choose to do and how the dice fall. Do not be too eager to have it work out one way or the other; either outcome can provide a dramatic and satisfying ending to what we hope has been a very enjoyable campaign.

Rewards and Penalties

The investigators fail to defeat Nabu, leaving him to rule the British Empire. They will never sleep soundly again.	-2D10 SAN
The investigators prevent the Ritual of Ascension and defeat Nabu. A good job, well done.	+1D20+5 SAN
The investigators fail to prevent the Ritual of Ascension, but defeat Nabu subsequent to his transformation. They faced the full horror and defeated it.	+1D20+10 SAN

APPENDICES

APPENDIX ONE: NPCS

A WHO'S WHO OF THE CURSE OF NINEVEH

Abn-ashtu – founder of the Children of Tranquillity, pg. 5
Ahmad, Nisrin – Children of Tranquillity, pg. 169
Al-Jabiri, Ghassan – Children of Tranquillity, deceased, pg. 160
Albright, Ebeneezer – antiques dealer, Sweet Relics, pg. 50
Armstrong – Lady Nichols' butler, pg. 87
Bailey, Sir Hardin – solicitor, representative for the Children of Tranquillity, pg. 127
Banksmith, Thomas – expedition member, died at Nineveh, pg. 49
Barstow, Godfrey – antiques dealer, pg. 183
Billington, Detective Jack – police detective, pg. 69
Bluffstone, Gregory – president of the Wentworth Club, pg. 19
Boudreaux, Claude – Sauvageot's right-hand man-mountain, pg.113
Brightman, Lord Howard – member of the Wentworth Club, expedition member, murdered by Children of Tranquility, pg. 27
Brinslow, Detective Marcus – police detective, pg. 35
Burbridge, Martha – Edith Lewis' maid, pg. 159
Cairns, Father – Vicar of St Mary's, Addington, pg. 169
Calf, Constable Brian – police constable, pg. 69
Campbell Thompson, Reginald – expedition member, British Museum, pg. 44
Carruthers – Baletheus Ginger's manservant, deceased, pg. 89
Caxton, Lloyd – landlord of King's Head, pg. 186
Cheverton, Marian – Puncheon's neighbour, pg. 95
Church, Philip – deputy of Croydon & Sutton Cat Fanciers' Association, pg. 166
Clark, Tommy – thief, employed by Delgado, deceased, pg. 36
Collins, Samuel – Lord Brightman's manservant, pg. 36
Connett, Alfred – parent of Amelia Connett, deceased, pg. 174
Connett, Amelia – member of Croydon & Sutton Cat Fanciers' Association, deceased, pg. 156
Connett, Enid – parent of Amelia Connett, deceased, pg. 174
Cooper, Baldwin – accosted by Ginger, pg. 71
Cooper, Baldwin – legal clerk, accosted by Ginger, pg. 61
Crankshaw, Artemis – trustee of the Wentworth Club, pg. 20
Delgado, Aloysius – antiquities collector, criminal mastermind, occultist, dupe, pg. 11
Edgerton, Alice – wife of Stanley Edgerton, pg. 68
Edgerton, Stanley – antiquities collector, victim of theft, pg. 67
Edwin Elphinstone, pg. 12
Elwick, John – security guard at Bethlem, pg. 111
Everett, Myrtle – débutante and friend of Mafalda Violette, enchanted by Edwin Elphinstone, pg. 196
Gant, Irene – reporter, Croydon Advertiser, pg. 156
George V – King of the United Kingdom and the British Dominions, and Emperor of India, pg. 194
Gibbons, Maurice – accosted by Ginger, pg. 77
Ginger, Baletheus – antiquities collector, thief, occultist, pg. 58
Glossop, Archie – assistant curator, British Museum, deceased, pg. 31
Glover, Stanley – fence, pg. 184
Gyre, Elsie – Milton and Thomas' mother, pg. 186
Gyre, Milton – thief, associate of Delgado, insane, pg. 187
Gyre, Thomas – thief, associate of Delgado, pg. 187
Higginbotham, Jasper – porter, British Museum, pg. 77
Holden, Mrs – local gossip, pg. 181
Hubert, Sir Desmond – president of the Cat Fanciers' Association, pg. 169
Jefferson – Delgado's butler, pg. 190
Jones – Smiley's butler, pg. 66
Judge, Archibald – antiquities collector, Golden Dawn member, pg. 126
King, Leonard – expedition member, deceased, pg. 31
Lancaster, Bill – Fox and Hound regular, friend of Ted Williams, pg. 83
Landsdowne, Sir Arthur – board of trustees, British Museum, pg. 52
Laurence, Dr Allan – psychiatrist at Bethlem, pg. 99
Lennox, Inspector George – police inspector, in charge of Puncheon's case, pg. 112
Leicester, Audrey – cataloguer and administrator, British Museum, pg. 75
Lewis, Edith – chairwoman of Croydon & Sutton Cat Fanciers' Association, pg. 158
Longton, Patrick – curator, British Museum, pg. 43
Lytton, Chester – thug, associate of Delgado, pg. 185
MacAvoy, Terrance – expedition member, murdered by Children of Tranquillity, pg. 47
Matthews, Walter – antiques dealer, pg. 184
McLaughlin, Alfie – British Museum, accosted by Ginger, pg. 71
McPhee, Thomas – burgled by Ginger, pg. 70
Meems, Walter – curator, British Museum, pg. 74
Mooney, Brian – editor, Croydon Advertiser, pg. 156
Mortimer, Odie – associate of Delgado, pg. 126
Mountford, Thomas – member of Croydon & Sutton Cat Fanciers' Association, pg. 151
Munden, Islwyn – researcher, member of the Wentworth Club, pg. 21
Newell, Gwyneth – Elphinstone's neighbour, pg. 192
Nichols, Lady Isabella – owner of cuneiform tablets, murdered by Ginger, pg. 87
Noble, Andrew – antiquities collector, pg. 63
Noble, Susannah – wife of Andrew Noble, pg. 65
Oaksey, Warren – parishioner, St Luke's, pg. 198
Parker, Bunty – Ted Williams' neighbour, pg. 80

Partridge, Detective Weston – police detective, pg. 35
Pinker, Bingo – publisher, pg. 38
Pinker, Honoria – private secretary, pg. 38
Puncheon, Professor Willard – expedition member, insane, Bethlem inmate, pg. 100
Raman, Ashur – leader, Children of Tranquillity, pg. 16
Rayburn-Price, Theodore – patron, Wentworth Club member, pg. 29
Reid, Angus – thief, employed by Delgado, deceased, pg. 36
Reynolds, George – neighbour of Alfred and Enid Connett, pg. 157
Sauvageot, Lucien – back-alley surgeon, associate of Delgado, pg. 114
Sedley, Constable – police constable, pg. 182
Selcibuc, Neve – investigator, pg. 31
Simmons, Dorothy – wife of church warden, St Luke's, pg. 182
Simpkin, Peter – expedition member, insane, Bethlem inmate, pg. 48
Smiley, Matthew – antiquities collector, victim of theft, pg. 65
Sykes, Joseph – head butler at the Wentworth Club, pg. 19
Tallis, Edgar – landlord, Fox and Hound, pg. 83
Tilbury-Pine, Alan – murdered by Ginger, pg. 61
Tipton, Mary – Stanley Edgerton's cook, pg. 68
Udin, Azhar – dealmaker, Children of Tranquillity, pg. 81
Violette, Mafalda – lover of Delgado, pg. 128
Wain, Louis – artist, insane, Bethlem inmate, pg. 153
Whiteread, Bartholomew – Loyal Subject of the King, pg. 207
Wiggins, Detective Inspector – police detective, Croydon, pg. 156
William – Delgado's bodyguard, pg. 136
Williams, Edward (Ted) – porter, British Museum, pg. 85
Willis, Bernard – potter, pg. 183
Wimple-Smythe – burgled by Ginger, pg. 70
Winstanley, Clara – volunteer at British Museum, pg. 139
Withams – Andrew Noble's manservant, pg. 64
Yates, Ralf – security guard, British Museum, pg. 42

BRITISH MUSEUM STAFF

Higginbotham, Jasper – porter, British Museum, pg. 77
Landsdowne, Sir Arthur – board of trustees, British Museum, pg. 52
Leicester, Audrey – cataloguer and administrator, British Museum, pg. 75
Longton, Patrick – curator, British Museum, pg. 43
McLaughlin, Alfie – British Museum, accosted by Ginger, pg. 71
Meems, Walter – curator, British Museum, pg. 75
Thompson, Reginald Campbell – expedition member, British Museum, pg. 44
Williams, Edward (Ted) – porter, British Museum, pg. 85
Winstanley, Clara – volunteer at British Museum, pg. 139
Yates, Ralf – security guard, British Museum, pg. 42

EXPEDITION MEMBERS

Brightman, Lord Howard – member of the Wentworth Club, expedition member, murdered by Children of Tranquility, pg. 27
King, Leonard – expedition member, deceased, pg. 31
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Simpkin, Peter – expedition member, insane, Bethlem inmate, pg. 48
Thompson, Reginald Campbell– expedition member, British Museum, pg. 44
Banksmith, Thomas – expedition member, died at Nineveh, pg. 49

WENTWORTH CLUB MEMBERSHIP

Bluffstone, Gregory – president of the Wentworth Club, pg. 19
Brightman, Lord Howard – member of the Wentworth Club, expedition member, murdered by Children of Tranquility, pg. 27
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Rayburn-Price, Theodore – patron, Wentworth Club member, pg. 29
Sykes, Joseph – head butler at the Wentworth Club, pg. 19

BETHLEM STAFF AND PATIENTS

Elwick, John – security guard at Bethlem, pg. 111
Laurence, Dr Allan – psychiatrist at Bethlem, pg. 99
Puncheon, Professor Willard – expedition member, insane, Bethlem inmate, pg. 47
Simpkin, Peter – expedition member, insane, Bethlem inmate, pg. 48
Wain, Louis – artist, insane, Bethlem inmate, pg. 153

DELGADO'S ASSOCIATES

Delgado, Aloysius – antiquities collector, criminal mastermind, occultist, dupe, pg. 11
Everett, Myrtle – débutante, friend of Mafalda Violette, enchanted by Edwin Elphinstone, pg. 196
Gyre, Milton – thief, associate of Delgado, insane, pg. 187
Gyre, Thomas – thief, associate of Delgado, pg. 187
Jefferson – Delgado's butler, pg. 190
Lytton, Chester – thug, employed by Delgado, pg. 185
Mortimer, Odie – associate of Delgado, pg. 126
Sauvageot, Lucien – back-alley surgeon, employed by Delgado, pg. 114
Violette, Mafalda – Delgado's lover, pg. 128

CHILDREN OF TRANQUILLITY

Abn-ashtu – founder of the Children of Tranquillity, pg. 5
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Al-Jabiri, Ghassan – Children of Tranquillity, deceased, pg. 160
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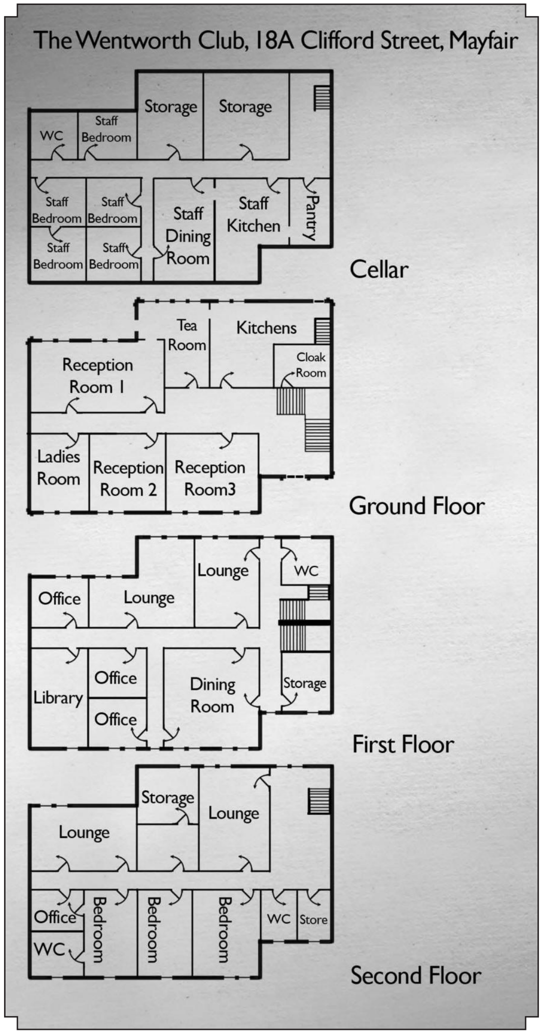
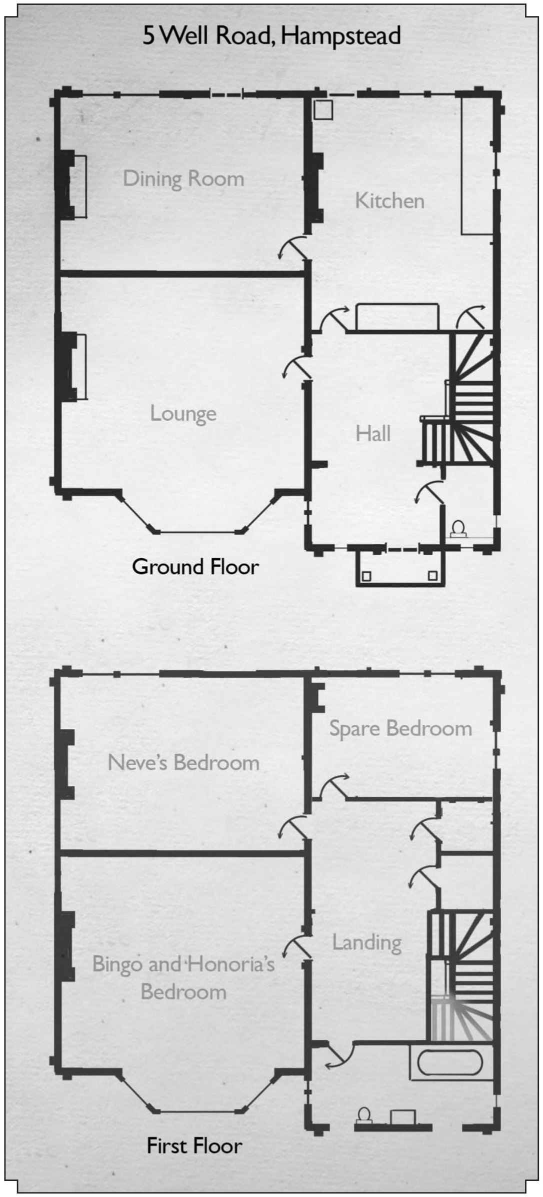
Raman, Ashur – leader, Children of Tranquillity, pg. 16
Udin, Azhar – dealmaker, Children of Tranquillity, pg. 81

APPENDIX TWO: MAPS

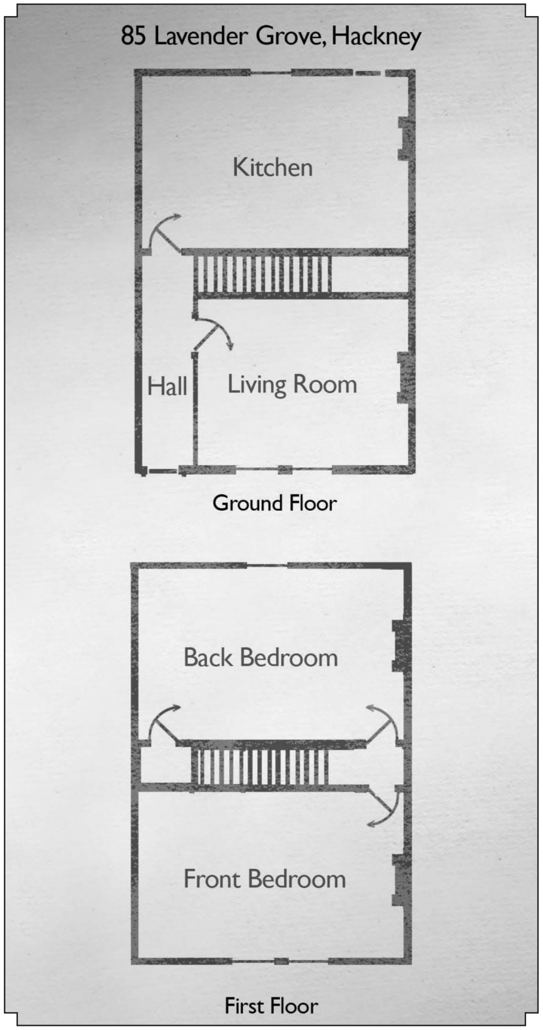
The Wentworth Club


The Wentworth Club, 18A Clifford Street, Mayfair
Storage
Storage
WC
Staff Bedroom
Staff Bedroom
Staff Bedroom
Staff Bedroom
Staff Bedroom
Staff Dining Room
Staff Kitchen
Pantry
Cellar
Tea Room
Kitchens
Cloak Room
Reception Room 1
Ladies Room
Reception Room 2
Reception Room3
Ground Floor
Office
Lounge
Lounge
WC
Library
Office
Office
Dining Room
Storage
First Floor
Storage
Lounge
Lounge
Office
WC
Bedroom
Bedroom
Bedroom
WC
Store
Second Floor

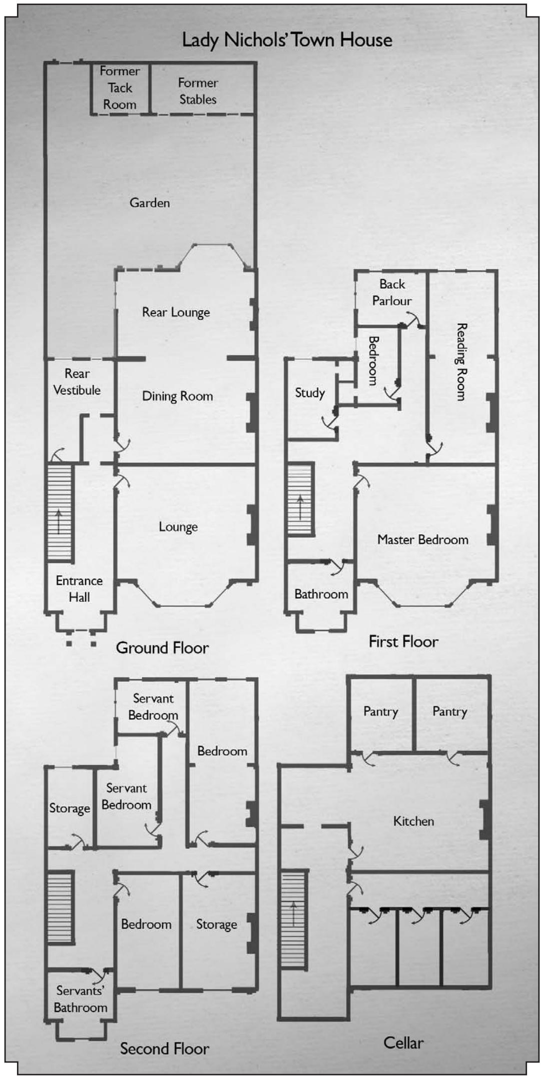
Neve Selcibuc's Lodgings


5 Well Road, Hampstead
Dining Room
Kitchen
Lounge
Hall
Ground Floor
Neve's Bedroom
Spare Bedroom
Bingo and Honoria's Bedroom
Landing
First Floor

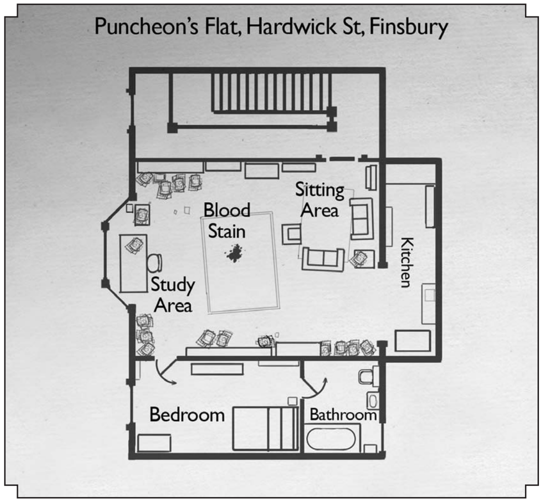
Peter Simpkin's House


85 Lavender Grove, Hackney
Kitchen
Hall
Living Room
Ground Floor
Back Bedroom
Front Bedroom
First Floor

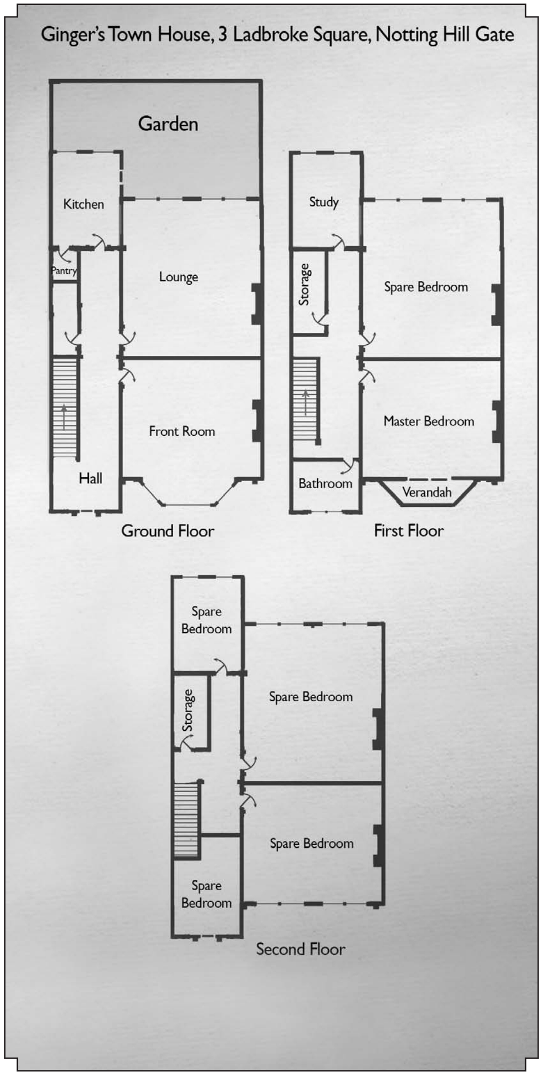
Lady Nichols' Town House


Lady Nichols' Town House
Former Tack Room
Former Stables
Garden
Rear Lounge
Rear Vestibule
Dining Room
Lounge
Entrance Hall
Ground Floor
Back Parlour
Bedroom
Reading Room
Study
Master Bedroom
Bathroom
First Floor
Servant Bedroom
Bedroom
Storage
Servant Bedroom
Bedroom
Storage
Servants' Bathroom
Second Floor
Pantry
Pantry
Kitchen
Cellar

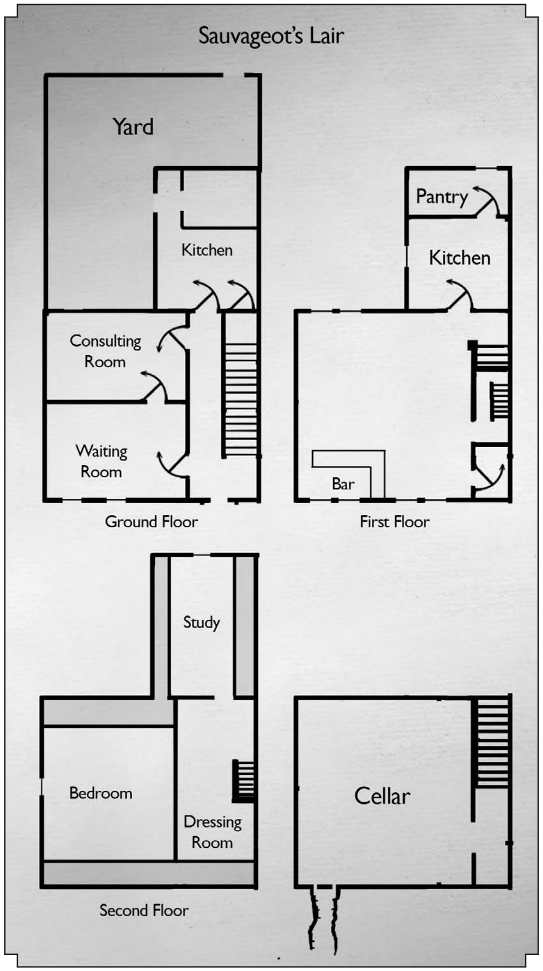
Gimger's Town House


Puncheon's Flat, Hardwick St, Finsbury
Blood Stain
Sitting Area
Study Area
Kitchen
Bedroom
Bathroom

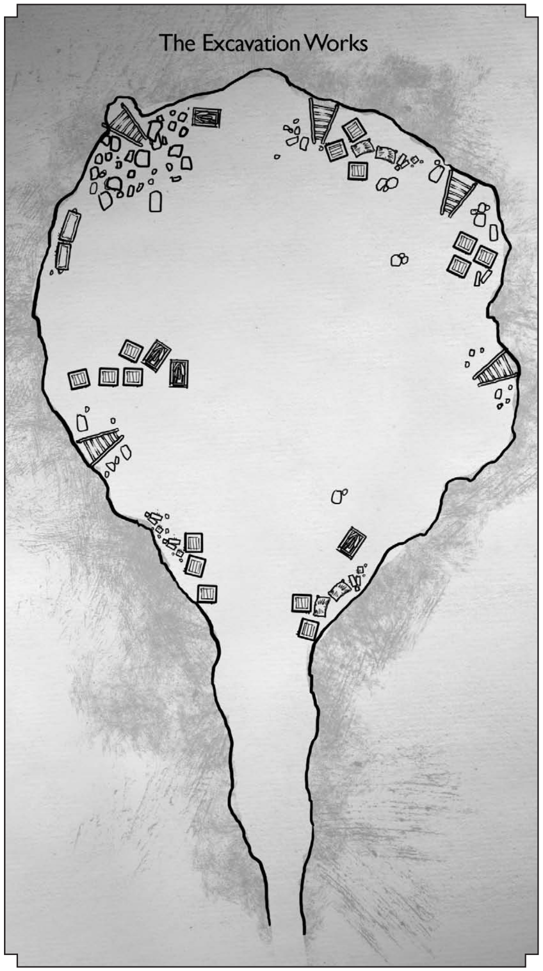
Puncheon's Flat


Ginger's Town House, 3 Ladbroke Square, Notting Hill Gate
Garden
Kitchen
Pantry
Lounge
Front Room
Hall
Ground Floor
Study
Storage
Spare Bedroom
Master Bedroom
Bathroom
Verandah
First Floor
Spare Bedroom
Storage
Spare Bedroom
Spare Bedroom
Spare Bedroom
Second Floor

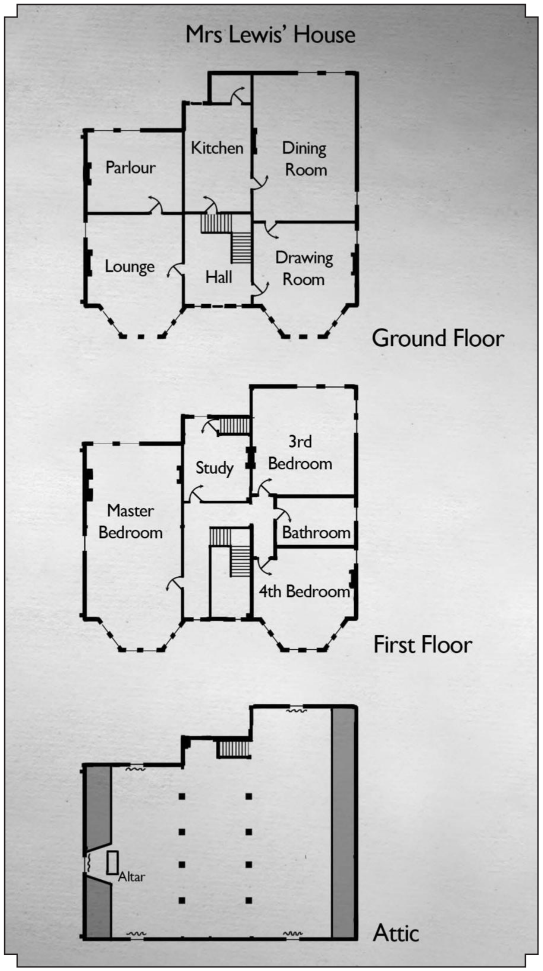
Dr Lucien Sauvageot's Lair

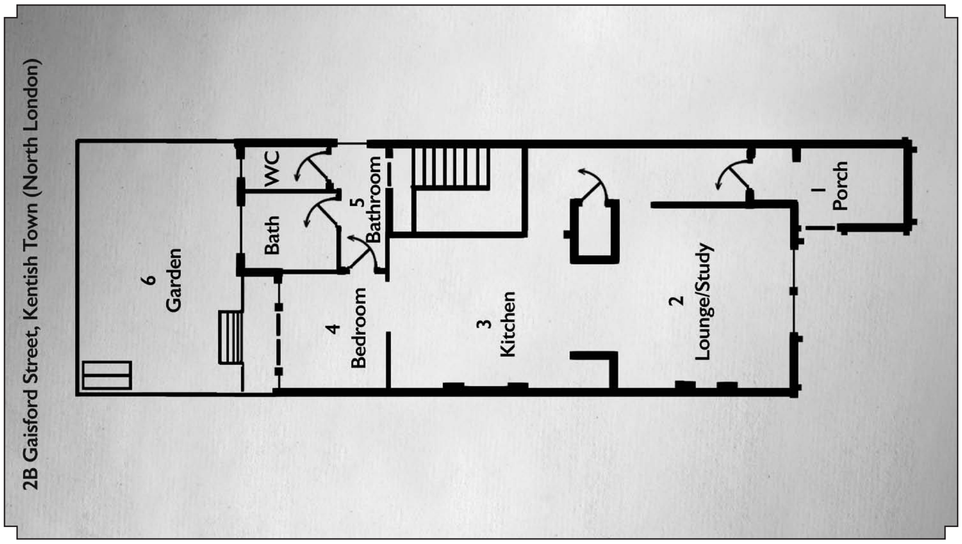

Sauvageot's Lair
Yard
Kitchen
Consulting Room
Waiting Room
Ground Floor
Pantry
Kitchen
Bar
First Floor
Study
Bedroom
Dressing Room
Second Floor
Cellar

The Excavation Site

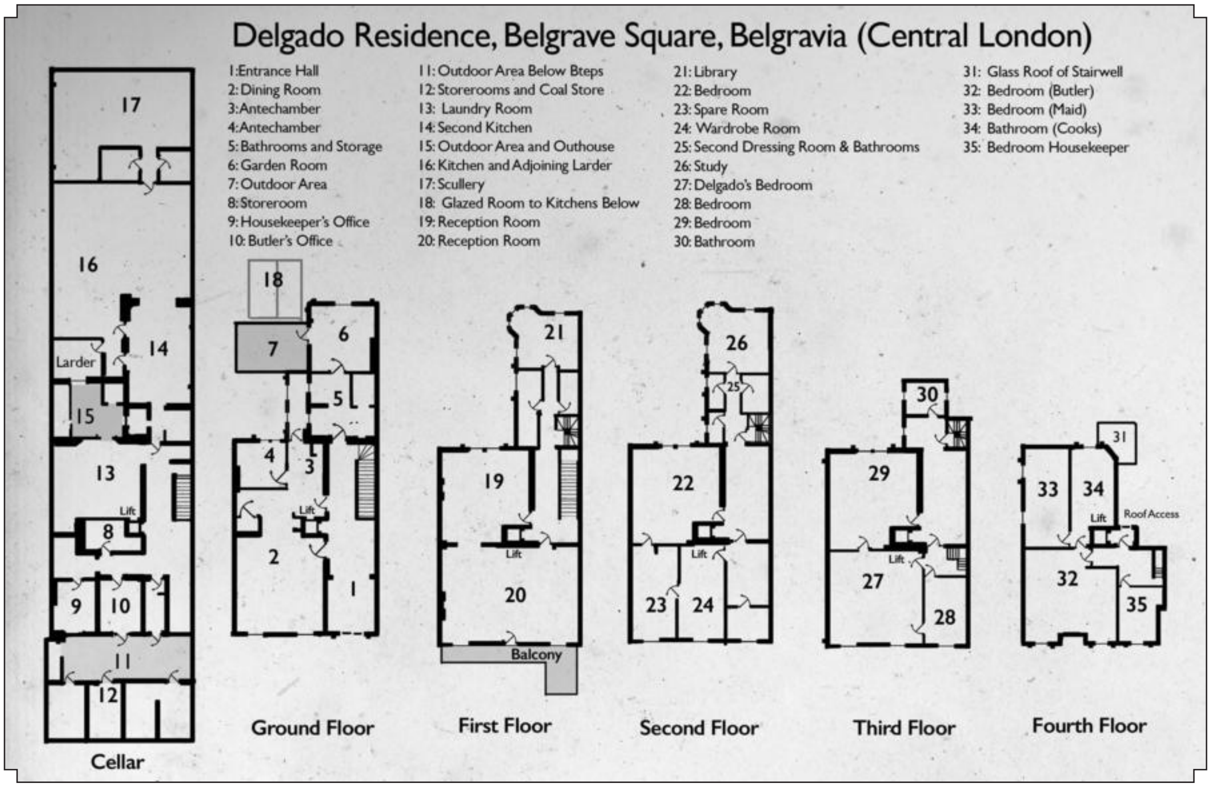

The Excavation Works

Edith Lewis' Residence


Mrs Lewis' House
Parlour
Kitchen
Dining Room
Lounge
Hall
Drawing Room
Ground Floor
Study
3rd Bedroom
Master Bedroom
Bathroom
4th Bedroom
First Floor
Altar
Attic

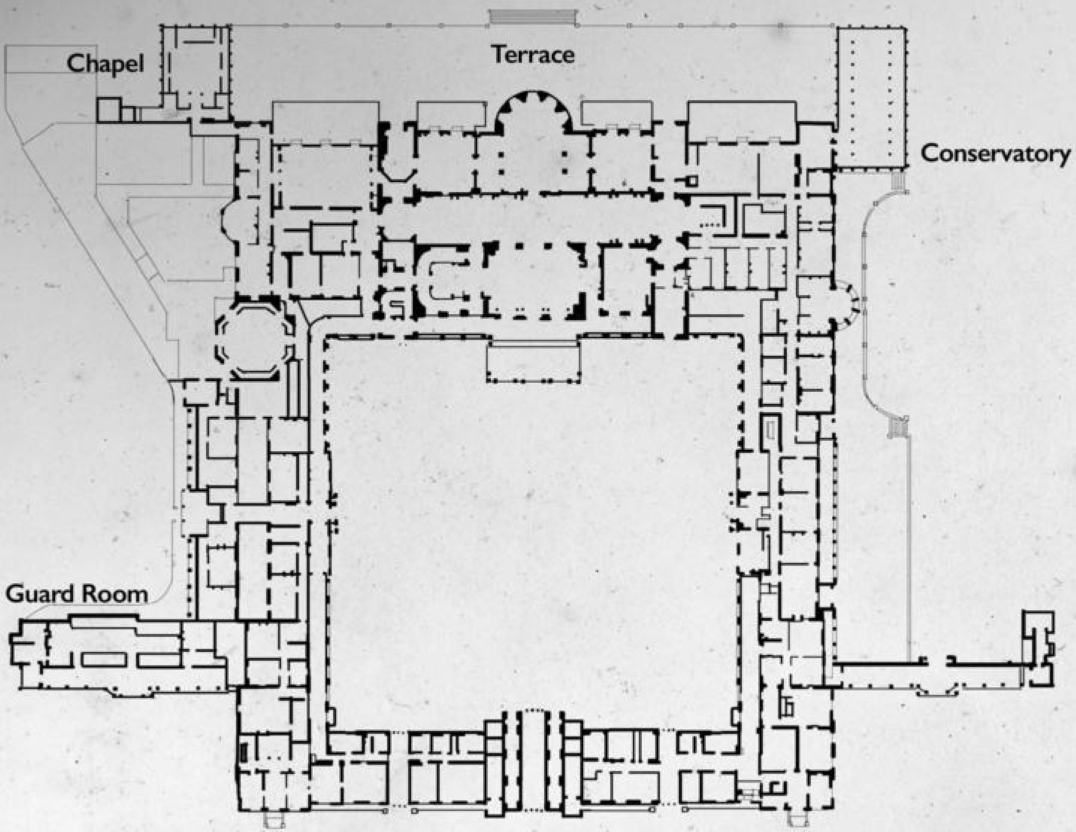

2B Gaisford Street, Kentish Town (North London)
1
Porch
2
Lounge/Study
3
Kitchen
4
Bedroom
5
Bathroom
WC
Bath
6
Garden

Edwin Elphinstone's Residence


Delgado Residence, Belgrave Square, Belgravia (Central London)
1:Entrance Hall
2: Dining Room
3:Antechamber
4:Antechamber
5: Bathrooms and Storage
6: Garden Room
7: Outdoor Area
8: Storeroom
9: Housekeeper's Office
10: Butler's Office
11: Outdoor Area Below Bteps
12: Storerooms and Coal Store
13: Laundry Room
14: Second Kitchen
15: Outdoor Area and Outhouse
16: Kitchen and Adjoining Larder
17: Scullery
18: Glazed Room to Kitchens Below
19: Reception Room
20: Reception Room
21: Library
22: Bedroom
23: Spare Room
24: Wardrobe Room
25: Second Dressing Room & Bathrooms
26: Study
27: Delgado's Bedroom
28: Bedroom
29: Bedroom
30: Bathroom
31: Glass Roof of Stairwell
32: Bedroom (Butler)
33: Bedroom (Maid)
34: Bathroom (Cooks)
35: Bedroom Housekeeper
Larder
Lift
Balcony
Roof Access
Cellar
Ground Floor
First Floor
Second Floor
Third Floor
Fourth Floor

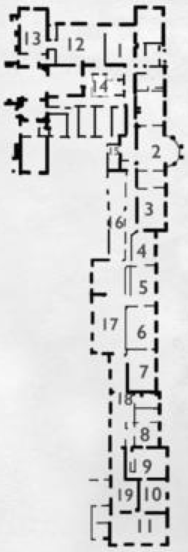
Aloysius Delgado's Residence

Buckingham Palace


Terrace
Chapel
Conservatory
Guard Room

King's Rooms - An Example of the Second Floor

1: Dining Room
2: Queen's Sitting Room
3: Queen's Bedroom
4: Queen's Dressing Room and Bath
5: King's Dressing Room and Bath
6: King's Bedroom
7: King's Drawing Room
8: King's Study
9: Indian Room
10: Little Chinese Room
11: Chinese Dining Room
12: Audience Chamber
13: Royal Closet
14: Minister's Staircase
15: Queen's Staircase
16: Queen's Corridor
17: King's Staircase
18: King's Corridor
19: Principal Corridor


13
12
1
14
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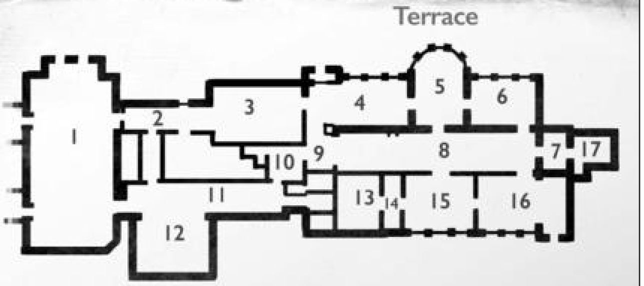
Terrace
1
2
3
4
5
6
7
17
8
9
10
11
12
13
14
15
16

An Example of the Ground Floor

1: The Ballroom
2: The West Gallery
3: The State Dining Room
4: The Blue Drawing Room
5: The Bow Room
6: The White Drawing Room
7: The Ante-Room
8: The Picture Gallery
9: The Lobby
10: The Silk Tapestry Room
11: The East Gallery
12: The Ball Supper Room
13: The Grand Staircase
14: The Guard Chamber
15: The Green Drawing Room
16: The Throne Room
17: The Minister's Staircase leading down to the Marble Hall and Ground Floor

A

- (Nisrin) Ahmad 169-170
- (Ebenezer) Albright 50
- **Ancient Echoes** **24**
  - About Lord Brightman 34
  - About the Campbell Thompson Dig 35
  - About Theodore Rayburn-Price 34
  - Addresses 32
  - Avenues of Investigation 33
  - Bluffstone mentioned a terrifying tale, can you share it? 29
  - (At the) British Museum 41
  - Concluding the Chapter 51
  - Delgado's Minion Spills the Beans 26
  - Do you believe in the Curse? 30
  - Ebenezer Albright's Sweet Relics 49
  - (The) Funeral Dinner of Lord Howard Brightman 27
  - General Enquiries 43
  - Handout 2: Record of Stolen Items 52
  - Handout 3: The Times, Thursday, 9th July 1925 52
  - Handout 4: Evening Standard, Friday, 26th June 1925 53
  - Handout 5: The Times, Obituaries, 25th August, 1919 53
  - Handout 6: Encyclopaedia Britannica, 1922 54
  - Handout 7: Who's Who, 1924 54
  - Handout 8: Letter from Peter Simpkin 54
  - Home of Archie Glossop 39
  - Home of Lord Brightman 40
  - (The) Homes of the Deceased 39
  - How did Brightman die? 29
  - How long have you been a member of the Wentworth Club? 28
  - How well did you know Lord Brightman? 29
  - Introduction 24
  - Investigating Leonard William King 37
  - Investigating Neve Selcibuc's Lodgings 37
  - Investigating the Thompson Expedition 41
  - Investigations at the Wentworth Club 34
  - (Terrance) MacAvoy 47
  - Meeting Thompson 44
  - Newspapers 37
  - (The) Police 35
  - Police Information: Archie Glossop 36
  - Police Information: Leonard William King 37
  - Police Information: Lord Brightman 36
  - (Willard) Puncheon 47
  - Rewards and Penalties 52
  - Running this Chapter 24
  - (The) Statuette of Nabu Incarnate 33
  - Thompson's Journal 46
  - Threats 25
  - Timeline of Deaths 32
  - Visiting the 1919 Expedition Survivors 46
  - What can you tell us about Gregory Bluffstone? 29
  - What is your occupation? 28
- Armstrong 87
- Avatar of Bast 162-163

B

- (Sir Hardin) Bailey 127
- **Bedlam** **93**
  - About Willard Puncheon 104
  - Acquiring the Curse 105
  - (The) Assassin 106
  - Avenues of Investigations 95
  - Bethlem Royal Hospital 98
  - (The) British Museum 102
  - Chasing the Assassin 107
  - (The) Completed Translation 105
  - Concluding the Chapter 118
  - Crime Scene Investigation 95
  - (The) Dagger 108
  - Defeating Sauvageot 117
  - (The) Diary 97
  - (The) Doctor Is In 115
  - Entering the Hospital 98
  - Et Fragmenta Sargona 97
  - (The) Exchange 113
  - (The) Flaying 116
  - Handling the Police 112
  - Handout 16: Cutting from the London Gazette 119
  - Handout 17: The Dire Warning of the Scrolls 120
  - Handout 18: Translation of the Scrolls 120
  - Hostage Negotiations 112
  - (The) House 116
  - If the Investigators are Absent... 108
  - If the Investigators are Present... 107
  - (An) Interview with Puncheon 99
  - Introduction 93
  - Involving the Authorities 111
  - Involving the Investigators 95
  - Insane Insight 101
  - (The) Kidnap Attempt 110
  - (The) Kidnap Plot 109
  - Longton's Office 103
  - Mean Streets 114
  - New Scotland Yard 111
  - On the Transcription 104
  - (The) Plot 106
  - Puncheon's Flat 96
  - Puncheon's Notebooks 97
  - Random Lunacy 101
  - Recording the Cuneiform 105
  - Rewards and Penalties 119
  - (The) Riot 109
  - Rooting out Corruption 110
  - Running This Chapter 94
  - Sauvageot's "Great Work" 118
  - (The) Scrolls 104
  - (The) Scrolls of Endless Shadow 93
  - Searching the House 117
  - Seeing the Doctor 98
  - (The) Surgeon's Lair 114
  - Threats 95
  - Translating the Text 102
  - (The) Tunnel 117
  - What if the Assassin Succeeds? 108
- (Detective Jack) Billington 69
- (Gregory) Bluffstone 19
- (Claude) Boudreaux 113
- Bran 208
- (Detective Marcus) Brinslow 35
- (Martha) Burbridge 159

C

- (Constable Brian) Calf 69-70
- **Catland** **147**
  - 1. Stray Cats 170
  - 2. The Calling of the Cats 170
  - 3. Windows onto Ulthar 170
  - 4. The Return of Lamashtu 171
  - 5. Croydon, Sometimes Called Ulthar 171
  - Avatar of Bast 162-163
  - Avenues of Investigation 156
  - (The) Back Garden 163
  - (The) Bleeding of the Dreamlands 170
  - (The) Cat Fanciers' Association in Fact and Fiction 169
  - (Mr) Church and the Cats of Shadow 166
  - (The) Church Residence 166
  - Concluding the Chapter 173
  - (The) Connett Residence 157
  - (The) Croydon and Sutton Cat Fanciers' Association 168
  - Destroying the Eye of Lamashtu 149
  - (A) Destruction of Cats 165
  - (The) Drawing Room 159
  - (The) Eye of Lamashtu 147
  - The Gruesome Death of Amelia Connett 156
  - Handout 22: Letter from Edith Lewis to Louis Wain 174

  - Handout 23: Clipping from the Croydon Advertiser 174
  - (The) History of the Eye 147
  - Introduction 147
  - Investigating the Croydon and Sutton Cat Fanciers’ Association 168
  - (An) Invocation of Bast 162
  - Keeping things Moving 172
  - (Mrs) Lewis and her Feline Friends 158
  - (Mrs) Lewis Intrudes in the Investigators’ Dreams 172
  - (The) London Abyssinian 163
  - Martha seeks help from the Investigators 172
  - (The) Mountford Residence 157
  - Nisrin Ahmad seeks Revenge 173
  - Other Sources of Information 155
  - (An) Outing to Croydon 156
  - Presenting Wain’s Delusions 154
  - (The) Real Louis Wain 154
  - Returning to the Bethlem Royal 153
  - Rewards 173
  - Running This Chapter 149
  - (The) Study 160
  - (The) Temple of Bast 161
  - Threats 150
  - (The) Ugallos Attack 173
  - Using the Power of the Eye 148
  - Visiting Louis Wain 152
  - Visiting Mr Mountford in Hospital 152
  - (A) Visitor to the Museum 150
  - Wain’s Room 155
  - What if the Investigators get hold of the Eye of Lamashtu? 167
  - What if the Investigators miss some Clues? 152

- (The) Cats of Ulthar 164
- (The) Children of Tranquillity 16-17, 27, 60, 95, 97, 125, 169, 179, 200, 205
- (Philip) Church 167
- (Baldwin) Cooper 71
- (Artemis) Crankshaw 20

D

- (Aloysius) Delgado 10, 25, 60, 95, 125
- (Aloysis) Delgado, After Being Released from Possession by Nabu 178-179
- (Aloysis) Delgado, While Possessed by Nabu 178
- Delgado’s Thugs 11

E

- (Alice) Edgerton 68
- (Stanley) Edgerton 67
- (Edwin) Elphinstone 12, 60, 129, 177, 200
- (John) Elwick 111
- (The) Empty Ones 15
- (Myrtle) Everett 196

F

- Female Criminal Lunatic 110
- **For King and Country 199**
  - Assault on the Palace 202
  - Blowing the Horn of Alû 212
  - Bran 208
  - (The) British Museum 206
  - (The) Calm Before the Storm 205
  - Casting the Ritual of the Walking Darkness 211
  - Concluding the Chapter 213
  - Detained for His Majesty's Pleasure 205
  - (The) Feast of Souls 205
  - Gaining Access to the Palace 204
  - Gaining Entry to the British Museum 207
  - Garden Party Confrontation 201
  - (The) Grand Ritual 208
  - Inside the Palace 202
  - Introduction 199
  - Killing Nabu 210
  - King Nabu in the Palace 204
  - Nabu acts against the Investigators 206
  - Outside the Palace 202
  - Palace Security 204
  - Palace Staff 202
  - Reading the Scrolls of Endless Shadow 211
  - Reading the Tablets of Destiny 210
  - Researching the Ritual of Ascension 205
  - Rewards and Penalties 213
  - (The) Ritual of Ascension 206
  - Running This Chapter 199
  - Sabotaging the Temple 208
  - Stopping Nabu 210
  - (The) Temple of Nabu 207
  - Threats 200
  - Timeline of Events 200
  - Travelling from Buckingham Palace to the British Museum 206
  - Using the Eye of Lamashtu 212

G

- (King) George V 194
- (King) George V (Possessed) 201
- (Maurice) Gibbons 77-78
- (Baletheus) Ginger 58
- (Stanley) Glover 184-185
- (Milton) Gyre 187-188
- (Thomas) Gyre 187

H

- (The) Hashshāsh 107
- (Jasper) Higginbotham 77

I

- **Introduction 4**
  - Ancient Nineveh 4
  - Background 4
  - British-Iraq Relations in the Early 20th Century 7
  - Campaign Overview 8
  - Campaign Set-up 17
  - Campaign Timeline 9
  - (The) Campbell Thompson Expedition 6
  - Club Members – Possible Hobbies and Interests 22
  - Club Members – Suggested Occupations 22
  - Creating Investigators for the Campaign 22
  - Cthulhu Britannica: London 22
  - (The) Cult of Nabu 5
  - (The) Cult of Yul’huthris 6
  - (The) Curse of Nineveh 8
  - Handout 1: Nabu 23
  - Introducing Replacement Investigators 23
  - Key Players 10
  - Nabu, Partially Possessing a Host 14
  - Non-Club Members: Possible Occupations 23
  - Notable Characters of The Wentworth Club 19
  - (A) Note about the Library 18
  - (The) Tablets of Destiny 6
  - Thompson’s Journal 6
  - Token of Nabu 16
  - Unveiling Nineveh 6
  - (The) Wentworth Club 17

J

- Jefferson 190
- Jones 66
- (Archibald) Judge 126-127

L

- Lamashtu 171
- (Bill) Lancaster 83
- (Dr Allan) Laurence 99
- (Audrey) Leicester 75, 103, 128
- (Inspector George) Lennox 112
- (Edith) Lewis 158-159
- (Patrick) Longton 43, 138
- (Chester) Lytton 185

M

- (Walter) Matthews 184
- (Alfie) McLaughlin 71
- (Walter) Meems 74, 104
- (Odie) Mortimer 126
- (Thomas) Mountford 151-152
- (Islwyn) Munden 21
- Mutant Plant Guardians 188

N

- Nabu 13, 177, 200
- Nabu Manifest 209-210
- (Gwyneth) Newell 192-193
- (Lady Isabella) Nichols 87
- (Andrew) Noble 63-64

P

- Palace Guard 204
- (Detective Weston) Partridge 35-36
- (Bingo) Pinker 38
- (Honoria) Pinker 38-39
- Pub Rowdy 82
- (William) Puncheon 100

R

- (Ashur) Raman 16
- (Theodore) Rayburn-Price 29
- **Rise of the King 175**
  - (The) Antique Dealer's Tale 183
  - (If the) Artefacts are Housed Elsewhere 180
  - Avenues of Investigation 179
  - Basement 189
  - (The) British Museum 180
  - (The) Burglary 180
  - Calling on Delgado 188
  - (A) Choice of Two Leads 179
  - Concluding the Chapter 197
  - Edwin Elphinstone's Home 191
  - (An) Evening of Terror at St Luke's Church 181
  - (The) Fence 184
  - First Floor 190
  - Fourth Floor 191
  - Full Possession of a Human Host 176
  - Gaining Entry to the Garden Party 195
  - Ground Floor 188
  - (The) Guests 194
  - (The) Gyre Brothers 186
  - (The) Gyre Family Home 186
  - Handout 24: Newspaper report of the strange event at St Luke's Church 198
  - Handout 25: Police Sketches 198
  - Handout 26: Edwin's Card 198
  - Handout 27: Invitation from Elphinstone 198
  - Handout 28: An Invite to the Garden Party 198
  - Introduction 175
  - (The) King Possessed 196
  - (The) King's Head 185
  - (The) Middle Man 183
  - (The) Palace Gardens 193
  - Partial Possession of a Human Host 176
  - (At the) Party 195
  - (The) Police Investigation 182
  - (The) Potter's Tale 183
  - Rewards 198
  - (The) Royal Family 193
  - (The) Royal Garden Party 193
  - Running This Chapter 176
  - (The) Seal of Nabu 175
  - Second Floor 190
  - Security 194
  - St Luke's Congregation 182
  - (The) Surrounding Area 193
  - Third Floor 191
  - Threats 177
  - Timeline of Events 176
  - Using the Seal to Possess a Human Host 176
  - Visiting the Church 181
  - What if Delgado is Dead? 177
  - Yog-Sothoth Joins the Party 197
- Ritual of Blood and Light 57
- Ritual of the Walking Darkness 57

S

- (Dr Lucien) Sauvageot 114
- Sauvageot's Thugs 109
- (Neve) Selcibuc 31
- (Dorothy) Simmons 182
- (Peter) Simpkin 48
- Sirrush 15
- (Matthew) Smiley 65-66
- (New) Spell: Chains of Pain 82
- (Joseph) Sykes 19

T

- (Edgar) Tallis 83
- **That Which Was Broken 55**
  - Asking about taking items from the Museum 85
  - Asking about persons being assaulted 70
  - Asking about the murder of Alan Tilbury-Pine 70
  - Asking about the Tablets 85
  - Asking about unsolved or unusual house break-ins 70
  - Asking about who the Tablets were Sold to 85
  - Asking how to stop Ginger/the devil/the shadow 85
  - Asking what Ginger/devil/shadow wants 85
  - Avenues of Investigation 62
  - Back to the Wentworth Club 61
  - Baletheus Ginger and the Ritual of Walking Darkness 55
  - Bill Lancaster's House 84
  - Bill Lancaster's Tale 84
  - Bunty's Statement 80
  - (The) Children Make an Offer 80
  - Concluding the Chapter 90
  - Cuneiform Tablets 56
  - Dealing with Ginger 89
  - Deciphering Cuneiform Tablets 73
  - (The) Four Tablets 56
  - (The) Fox and Hound 82
  - Ginger's house 88
  - Handout 9: Newspaper Clipping 90
  - Handout 10: Excerpt from Stanley Edgerton's Notebook 91
  - Handout 11: Newspaper Clipping about Assaults (23rd October, Evening Standard) 91
  - Handout 12: Newspaper Clipping about Burglary (5th October, Evening Standard) 91
  - Handout 13: Newspaper Clipping about Ghosts at the British Museum (19th October, Evening Standard) 92
  - Handout 14: The Casket's Inscription 92
  - Handout 15: Message Scrawled on Wall 92
  - Introduction 55
  - Investigating Other Break-ins and Assaults 69
  - Investigating the Break-Ins of Private Collectors 63
  - Investigating the British Museum 72
  - Involving the Investigators 60
  - Keeping Things Moving 79
  - Lady Nichols' House 86
  - (The) Marble Casket 79
  - (The) Mind of Baletheus Ginger 58
  - (The) Museum's Vaults 73
  - Next Steps 62
  - Newspaper Research 72
  - (The) Police 69
  - (A) Race for the Tablets 86
  - Rewards 90
  - (The) Rituals (New Spells) 57
  - Running This Chapter 59
  - (The) Scroll 81
  - (The) Shadow 79
  - (The) Shadow Watches 76

- Talking to Museum Staff 74
- Ted Williams' House 79
- Threats 60
- Timeline of Events 59
- Very Recent Events 57
- Visiting Baldwin Cooper 71
- Visiting McLaughlin in St Mary's Hospital 71

(Reginald Campbell) Thompson 44-45, 103
(Mary) Tipton 68
Typical Servant, Wentworth Club 21

U
(Azhar) Udin 81
(The) Ugallos 167-168

V
(Mafalda) Violette 128

W
(Louis) Wain 100, 154
Wain's Cats 164-165
(The) Watchers Below **121**
- Advice for Keepers 132
- Alternative Investigator Actions 137, 141
- Arrival at Sotheby's 125
- (The) Auction 125
- Avatar of Alû 122
- Back to Bedlam 141
- Bailey, Finkle & Willoughby 137
- Bargaining with Raman 144
- (The) British Museum Station 139
- (The) Children of Tranquillity Attack 140
- (The) Cipher of Parmes 131
- Concluding the Chapter 145
- (The) Construction of the Temple of Nabu 138
- Dashwood's Mirror 131
- Dictionairre Infernal 131
- (The) Excavation Site 143
- Exploring the Tunnels 142
- (The) Fate of the Artefact 131
- (The) Funeral Dinner of Theodore Rayburn-Price 135
- Further Investigation 134
- Going Underground 141
- (A) Grisly Murder 133
- Guardian of the Deep 142
- Handout 19: Invitation to the Auction 146
- Handout 20: Cutting from the West London Observer 146
- Handout 21: Theodore Rayburn-Price's Diary 146
- (The) Horn of Alû 121
- Interested Parties 125
- Introduction 121
- (An) Invitation from Bailey 138
- Involving the Investigators 124
- Murder on the Heath 132
- (The) Museum Basements 144
- (An) Occult Soirée 135
- (An) Offer of Assistance 135
- Other Lots 131
- (The) Power of Nightmares 122
- Pursuing the Children of Tranquillity 140
- Rewards and Penalties 145
- Running the Auction 129
- Running this Chapter 124
- (The) Stuff of Nightmares 133
- Suggestions for the Keeper 134
- (The) Temple Room 139
- That Which Man Was Not Meant to Know 141
- Theodore Rayburn-Price's House 132
- Threats 125
- Tracking Down Bailey 137
- What's Really Going On? 139

(Sir Bartholomew) Whiteread 207
(Ted) Williams 84-85
Withams 64

Y
(Ralf) Yates 42-43, 76